

8-1-1979

# The Role of Reliability in the Publisher/Supplier Relationship in Textbook Production

Steven Brenner

Follow this and additional works at: <http://scholarworks.rit.edu/theses>

---

## Recommended Citation

Brenner, Steven, "The Role of Reliability in the Publisher/Supplier Relationship in Textbook Production" (1979). Thesis. Rochester Institute of Technology. Accessed from

This Thesis is brought to you for free and open access by the Thesis/Dissertation Collections at RIT Scholar Works. It has been accepted for inclusion in Theses by an authorized administrator of RIT Scholar Works. For more information, please contact [ritscholarworks@rit.edu](mailto:ritscholarworks@rit.edu).

The Role of Reliability  
In The Publisher/Supplier Relationship  
In Textbook Production

by

Steven S. Brenner

A thesis submitted in partial fulfillment of the  
requirements for the degree of Master of Science in the  
School of Printing in the College of Graphic Arts and Photography  
of the Rochester Institute of Technology

August, 1979

Thesis advisor: Carl E. Gross

School of Printing  
Rochester Institute of Technology  
Rochester, New York

CERTIFICATE OF APPROVAL

MASTER'S THESIS

This is to certify that the Master's Thesis of

Steven S. Brenner  
Name of Student

with a major in Printing Technology  
has been approved by the Thesis Committee as  
satisfactory for the thesis requirement for the Master  
of Science degree at the convocation of

May 1980

date

Thesis Committee: Carl E. Gross  
Thesis Advisor

Julius Silver  
Graduate Advisor

Mark Guldin  
Director or Designate

## ACKNOWLEDGEMENTS

The author is grateful to all the participants in the questionnaires and interviews.

Special thanks to my friend and typist, Alberta Legere, for her patience and persistence in meeting this task.

S.S.B.

## TABLE OF CONTENTS

	Page
LIST OF TABLES.....	v
LIST OF FIGURES.....	vi
Chapter	
I. INTRODUCTION.....	1
<u>Reason For Undertaking The Study</u> .....	1
<u>Reliability and Goodwill</u> .....	3
<u>Objectives of the Study</u> .....	4
II. RESULTS AND FINDINGS.....	6
<u>Choosing a Target Group</u> .....	6
<u>General Structure of a Textbook</u>	
<u>Publishing House</u> .....	11
<u>Hypothesis</u> .....	18
<u>Methodology</u> .....	19
<u>Part I - The BMI Questionnaire</u> .....	28
<u>Part II - The Pubmart Questionnaire</u> .....	36
<u>Part III - The Interviews</u> .....	58
<u>Footnotes for Chapter II</u> .....	74
III. <u>SUMMARY AND CONCLUSIONS</u> .....	76
<u>Tips For The Small Publisher</u> .....	82
<u>Improving Efficiency</u> .....	83

	Page
APPENDICES.....	85
<u>APPENDIX A</u> .....	86
<u>APPENDIX B</u> .....	88
<u>APPENDIX C</u> .....	89
<u>APPENDIX D</u> .....	91

## LIST OF TABLES

Table	Page
1. U.S. Book Publishers Classified by Activity.....	7
2. Most Common Areas of Delay in the BMI Survey....	32
3. Comments on Departments of Most Frequently Occurring Delays.....	33
4. Comments on Choosing Textbook Publishers As A Target Group.....	35
5. Number of Responding Publishers of the Pubmart Survey Categorized by Size.....	37
6. Postponement Breakdown by a Pubmart Respondent..	42
7. Average Percent of Postponed Publication Dates of Textbook Publishers Ranked by Size (1977-78).....	44
8. Average Number of Manufacturers Used by Publishers Ranked by Size.....	44
9. Percentage of Publishers Owning or Renting Production Facilities.....	46
10. Percentage of Publishers With In-House Production Facilities Categorized by Size.....	47
11. Percentage of Publishers With In-House Departments.....	49
12. Percentage of Publishers With In-House Departments Categorized by Size.....	50
13. Average Percentage of Work Given Out To Free-lance Personnel.....	50
14. Percentage Of Publishers Using Free-lance Services (Ranked by Size).....	52

## LIST OF FIGURES

Figure		Page
I	Diagram Illustrating Annual Receipts of Textbook Publishers.....	9
II	General Structure of Most Textbook Publishing Houses.....	12
III	Role of the Production Manager In a Publishing House.....	17
IV	Diagram Illustrating the Work Flow in Book Production.....	25
V	Frequency Histogram Showing Size of Textbook Publishers Based on Number of Titles Produced in 1976.....	29
VI	Frequency Histogram Showing Postponement of Original Publication Date.....	43
VII	Most Common Areas of Delay in Textbook Production.....	56



## Abstract

Most publishers in the textbook publishing industry experience production delays. If the delays are serious it could result in a postponed publication date. The ramifications of a postponed publication date range from anxiety to the author and publisher to lost revenues. Most textbook publishers are required to have their new texts reviewed by adoption committies, therefore it is imperative that their books be ready by a certain date.

There are many functions involved in the book making process. A delay in any one area may hold things up in other areas, thus compounding the situation.

The purpose of this thesis is to identify where the greatest frequency of delays occur. The hypothesis assumes that suppliers are the main suspect for delays since here is where the publisher usually jobs out the work. It is therefore important for publishers to use suppliers who are reliable. Reliability is also considered in its deeper dimensions to consider its total role in the publisher/supplier relationship.

The research was conducted in three parts. The first two parts consisted of survey questionnaires. The surveys were conducted at the Book Manufacturer's Institute Seminar for publishers at Rochester Institute of Technology and the Pubmart Convention in New York City. The third part consisted

of several interviews with the production managers of textbook houses in Boston, New York and Philadelphia.

The two surveys tested the hypothesis objectively as well as providing pertinent background information on the problem. All three parts of the research indicated that most delays are not attributable to suppliers, but to other areas of the book making process - most notably the author. The hypothesis was discredited. The deeper dimension of reliability surfaced as the real problem; viz. integrity. This aspect proved to be the foundation of the publisher/supplier relationship.

## CHAPTER I

### INTRODUCTION

#### Reason for Undertaking the Study

The production of books utilizes all areas of the graphic arts industry. Because of the importance of books in our society and all the work that goes into producing them, they are perhaps the culmination of printing technology. The publisher faces many problems in producing a new title. The purpose of this thesis is to address one area of significant concern to the publisher with the hope that the end result will be a greater sense of clarity to the reader.

In deciding what area of book publishing to focus on, several interviews with knowledgeable people in the industry were conducted. It soon became obvious that the publisher/supplier relationship was one of considerable interest to publishers. After pursuing the subject further a unique approach was suggested and adopted and has become the focus of the study - the role of reliability in the relationship.

Reliability was chosen as the central theme because of its importance in any type of relationship. It is one of those invisible qualities that tend to keep things rolling along smoothly. It may easily be taken for granted until a situation arises where it is noticeably lacking and that's when its importance becomes obvious.

The word RELIABLE according to Webster's New Collegiate Dictionary means: 1/ dependable, 2/ giving the same result on successive trials. And as defined by the Random House American College Dictionary RELIABLE means - The person who or that which is reliable can be relied upon; from such a one, satisfactory performance may be expected with complete confidence (it may also have the suggestion of honesty); synonyms - trusty, dependable.

The performance of reliable service as related to the publisher would primarily mean the ability to meet the set publication date. As relating to the supplier it would mean on-time delivery of work according to quantity and quality specifications, staying within the agreed upon budget and overall openness and dependability in meeting the publisher's needs.

Technically speaking, a supplier is any outside personnel or company that provides some sort of manufacturing service to the publisher. This could include typesetters, designers, platemakers, printers and binders. Oftentimes, all or some of these functions are combined under one roof. Sometimes they are handled by single individuals who are free-lancers. Very few publishers own their own manufacturing facilities and must contract with outside sources for these services. Since the publisher usually has little control over the supplier's scheduling problems the quality of reliability becomes very important when jobbing out work.

## Reliability and Goodwill

Reliability relates to the success of a business most notably in the form of goodwill. Goodwill is an intangible asset that signifies the sales potential of a business. It also refers to the favor that company has built up with its customers and their willingness to do business with them. Suppliers who have built up good working relationships with publishers will invariably admit that it is based on the qualities of integrity and reliability. A supplier who consistently meets the publisher's schedule according to the budget and specifications and keeps the crises to a minimum is laying the foundations of goodwill. More than likely that publisher would invite future bids from him as well as recommend him to other publishers. For a supplier to maintain a track record like this would require a conscious managerial goal of providing reliable work as part of the company's objectives. More often than not problems do arise which would threaten this goal.

Instances occur where suppliers, although meaning well and anxious to get the bid, will place bids on jobs they cannot handle for one reason or another. Usually it is because: 1/ they lack a certain piece of equipment, 2/ they lack the experience for the job, 3/ they can't do the job at a reduced price. A good production manager is well aware of this and knows how to assess his suppliers to avoid future trouble.

What role does reliability play in the production of books? In an area of highly specialized technology such as

web offset presses, Cameron Belt presses, computerized typesetting, platemaking, color separating, folding and binding equipment, and where meeting schedules and budgets are crucial, the element of reliability is paramount. A supplier who has the latest generation of technology, but more often than not runs into problems with meeting deadlines, keeping to the budget or achieving specifications will find himself in a precarious business environment. In addition to these three fundamental requirements of reliability if a supplier is not honest and open with the publisher he may not be given the chance to bid for that company again.

Basically, publishers will use suppliers who are consistently reliable and can be trusted, especially in a pinch situation. As Lenoire B. Ott, production manager for F. A. Davis Company in Philadelphia so aptly puts it, "Shopping for suppliers is like shopping at the supermarket - if the meat is bad you go elsewhere."

#### OBJECTIVES OF THE STUDY

The nature of the paper will be conducted as a survey of the textbook publishing industry to give a general picture of how textbook publishing works and the people and equipment involved.

The area of focus of this paper will be on the interface between the production department of the publisher and outside suppliers, viz., compositors, printers and binders. It will focus attention on the necessity of publishers to deal with honest, reliable suppliers as part of good management strategy.

The purpose of this paper is not to be a dissertation on ethics, but rather to stress the importance of ethical behavior in the field of book production. Emphasis will be put on the qualities of integrity and reliability as they relate to suppliers in the book publishing industry. The idea behind the study is that this quality may even take precedence over the technological aspects of book making. While it is important for a supplier to acquire efficient, up-to-date machinery and skilled personnel, the effective display of reliability is necessary for a long-term, harmonious relationship with publishers.

Problem areas that result in delays will be discussed with practical suggestions offered to keep these problems to a minimum. Special attention will be given to the problems of the small textbook publisher, who has to compete with giants in terms of scheduling his work with suppliers. Practical suggestions on how the small publisher can develop clout with suppliers will be offered. Finally, it will be seen how reliability relates to efficiency, and some practical suggestions will be mentioned for the publisher to achieve a smoother operation.

Since this paper will survey the textbook publishing industry in general with its focus on the interface between the production department and suppliers, there will be many areas discussed where the theme of reliability may seem unrelated. However, this theme will take precedence over these other areas as the central role of the thesis.

## CHAPTER II

### RESULTS AND FINDINGS

#### Choosing a Target Group

Given the interest in book publishing, it became necessary to focus on one aspect of this industry. There were several of which to choose from such as association presses, fine edition presses, trade, etc., any of which could qualify for this study. (See Table 1). After careful consideration it was decided to focus the research on textbook publishing for several reasons. The main reason being that of all the areas in publishing, textbooks are perhaps the most difficult to produce due to the fact they must meet strict specifications and usually involve illustrations and top-quality materials. They also are usually on a strict production schedule. As far as importance is concerned textbooks are one of the principal means for the furtherance of people's education and careers. In the words of Mauck Brammer:

"Text-book publishing is only one area of specialization within the larger field of educational publishing. Performing a basic service to education, it functions as preparation for all other areas of book publishing, being largely instrumental in creating a reading public. While only a small part of the educational process, it is nevertheless a major area of the American publication industry, producing one-third of the annual income from book publishing." <sup>1</sup>

By textbooks I am referring to books used in elementary, high schools and colleges for the purpose of instructing students in a particular subject area. Reference books were considered acceptable for this study because they are textbooks that provide information to professional people.



Table 1, U. S. Book Publishers Classified by Activity

CLASSIFICATION		NUMBER OF ESTABLISHMENTS	% OF TOTAL
1/	ASSOCIATION PRESSES	39	2
2/	FINE EDITIONS	46	3
3/	HARDCOVER REPRINT	114	6
4/	PAPERBOUND	401	22
5/	SUBSCRIPTION & MAIL ORDER	203	12
6/	TEXTBOOKS	366	21
7/	TRADE	506	29
8/	UNIVERSITY PRESSES	81	5
TOTAL		1756	100%

\*Figures taken from LMP 1976-1977

LMP - R. R. Bowker's Literary Market Place/Directory of American Book Publishing.

Textbooks used in elementary and high schools are commonly known as ELHI books and will be referred to as such throughout this paper.

The economical importance of textbooks was another criteria for choosing this group. Many publishers could not survive were it not for their textbook division. Philip G. Altbach in an article entitled Publishing and the Intellectual System aptly phrases the situation:

"In many respects, the textbook market is the proverbial tail that wags the dog in the publishing industry; a very large part of publishers' stable income comes from textbooks. Textbooks permit large printings and fairly steady sales over the years. Distribution is relatively easy because the educational institutions - whether at the request of individual professors or curriculum experts - act as middlemen between publishers and the public (students in this case). Moreover, textbooks are guaranteed an audience. In many countries the discount allowed on textbooks is small, thereby allowing publishers maximum profits. It is probably fair to say that without the educational market for books many publishers could not survive without outside subsidy or control." 2

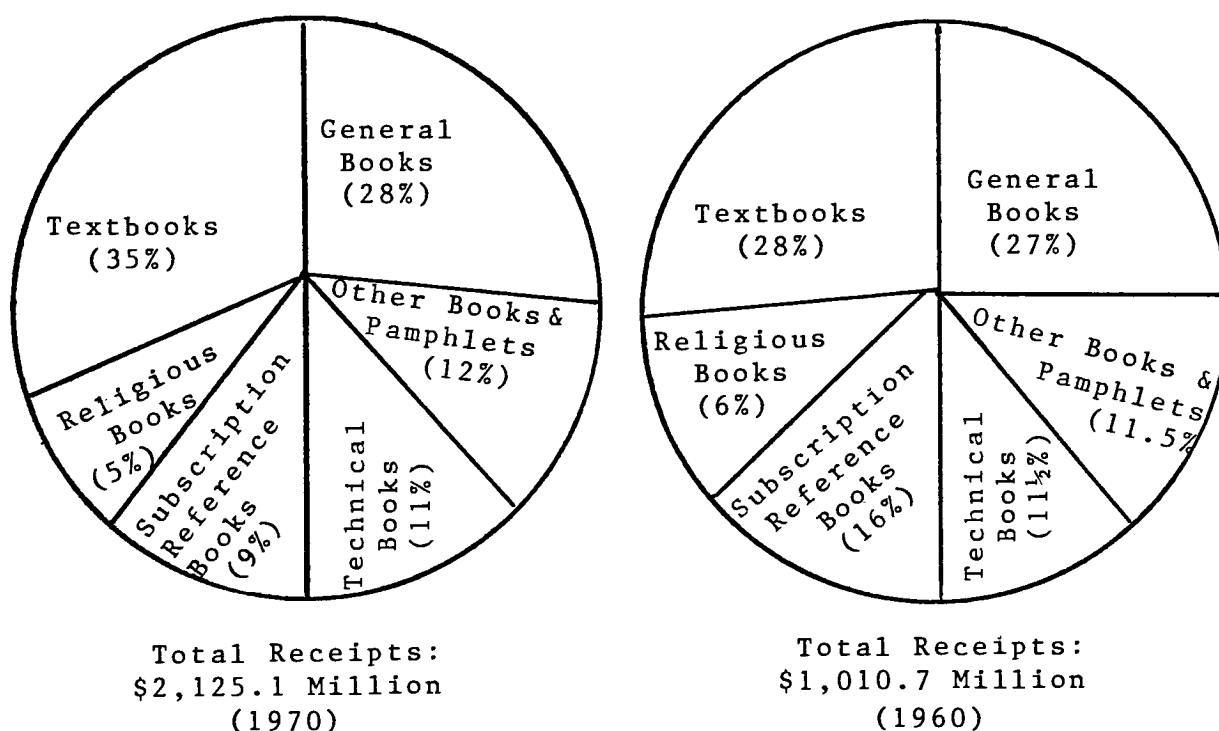
The significance of the textbook market becomes obvious as can be seen by Figure I, with textbooks occupying approximately one-third of the entire publishing market. According to the 1975 AAP Statistics appearing in Publishers Weekly:

"A little computation of the 1975 totals suggest that the largest portions of the book market are commanded by the ELHI books, about 17%; trade and juvenile books together, over 14%; college texts, about 14%, and professional books, about 13%." 3

There was a 29.5% dollar volume jump in the ELHI market

FIGURE I. DIAGRAM ILLUSTRATING ANNUAL RECEIPTS OF  
TEXTBOOK PUBLISHERS

TEXTBOOKS LOOM LARGER IN TOTAL U.S. PUBLISHING MARKET



\*Source: U.S. Department of Commerce, Bureau of the Census.

during the 1971-1975 interval. In college texts the jump was even more pronounced at 42.8%.<sup>4</sup>

Just within the one year interval between 1977-1978 there was a 16.5% rise in ELHI textbook sales. ELHI sales were \$22.1 million in 1978 vs. \$19.0 million in 1977. College textbook sales were up 14.2% to \$33.7 million vs. \$29.5 million for the same month in 1977. Figures are based on reports from 105 publishers.<sup>5</sup>

Beside the major importance of textbooks as an economic product, they generally require more planning and consideration than other types of books. This is especially true at the lower levels of education where clarity of text and illustration are necessary for the successful conveyance of ideas. Also definite quality standards are insured by NASTA specifications,<sup>6</sup> which publishers must comply with if they wish to sell their books in the ELHI market. Design, art and illustration play major roles in textbook production. For the production department, textbooks present unique challenges both technologically and managerially.

Also another attractive feature about the textbook publishing area is that it is highly specialized. That is, most textbook publishers only do textbooks. This feature helps define the population more accurately:

"...the greater number of textbook houses are separate and independent organizations exclusively devoted to textbook publishing. Among these, the largest are the elementary

and high school publishers. A minority are branches of general publishing houses. The evidence of publishing history is that, outside the college area, textbook publishing is most successfully carried on by specialists who give full attention to this type of publishing." 7

Lastly, meeting the original publication date in textbook publishing is most crucial. The reason being that at the ELHI level, books are chosen periodically, usually every four to five years by state adoption committees. The committees make selections from a number of textbooks covering a common subject area and draw up individual contracts with the selected publishers. Competition for textbook adoption in the United States is sharp, and many alternative books often exist for a single field. 8

Adoption committees also exist for college texts, usually made up of faculty, administrators and students. Naturally, the new college text must be ready at the start of the school semester. Also new selections occur more frequently at the college level because of the need for the latest information in certain subject areas.

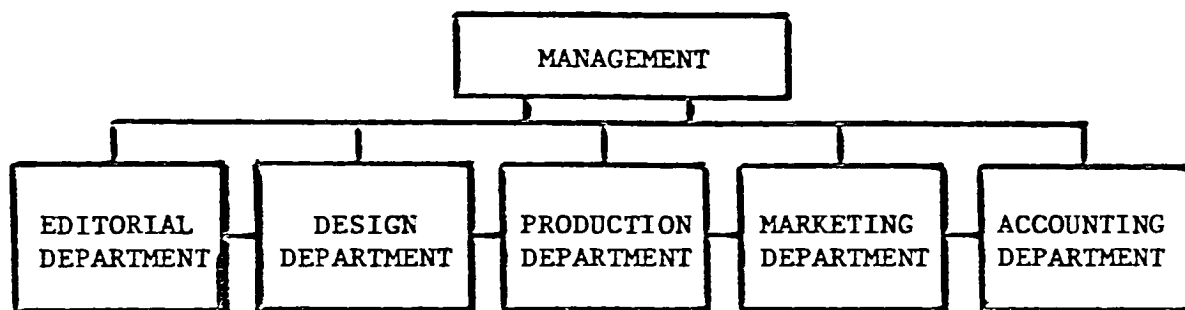
Thus it can be seen that scheduling, estimating and meeting publication dates in particular are extremely crucial in textbook publishing, hence the importance of dealing with reliable and trustworthy suppliers.

#### GENERAL STRUCTURE OF A TEXTBOOK PUBLISHING HOUSE

The structure of most textbook publishing houses is usually segmented into various specialized departments. The reason for this being that publishing involves a variety of diversified activities. Management of medium-sized houses

and larger (30 titles or more per year) must delegate a large degree of autonomy to each department. Management is therefore very dependent on the abilities, qualities and performance of its departmental managers.

FIGURE II.                      Basic Structure of Most  
Textbook Publishing Houses



#### Function of Each Department

Management - Presiding over the entire organization is the president who together with his staff set company policies which in turn determines the books which are accepted for publication. Management is largely concerned with market forecasts, obtaining finance, and review of the company's strengths and weaknesses. This department acts as a central coordinating unit of the various departments comprising the publishing house.

Editorial - The editorial department acts as a liaison between the author and the publishing house. In textbook publishing there are basically two kinds of editors: those who manage a publishing program known as an executive editor, senior editor, or project editor and those who check manuscripts for accuracy and prepare them for printing, known as copy editors. <sup>9</sup>

An executive director is usually an expert in a major discipline and for each level of education. He must keep constantly abreast of current subject matter developments and market trends. He works intimately with the author, helping him to plan and sometimes even to write the book. The copy editor goes over the manuscript to check for proper grammatical usage and sentence construction in preparing it for printing.

Design - Most publishers have their own book designers and some may use the services of free-lance designers, but whatever the case may be, it is up to the book designer -

"...with his knowledge of art, typography and printing processes - to capture the character of the book. The designer selects the typefaces, chooses colors, determines layout, and supervises the preparation of the illustrations and the cover. He works toward two primary objectives; to make the book appealing to the potential customer and to make it easy to use. Ease of use is especially important in the design of text-books, handbooks, and reference books." <sup>10</sup>

Marketing - The marketing department plays a key role in the textbook publishing house. It is its job to sell the books. To do this it must present the publisher's books to state adoption committees, educators, and libraries. It is common practice to give away copies of books to teachers in the hope they will become required reading for their students. Sometimes thousands of copies are given away, but every adoption may produce large and continuing sales. The marketing department must also be responsible for advertising which requires acute judgment and thorough knowledge of the product.

#### Accounting -

"The accounting department keeps detailed records of income and expense, providing management with background information and future projections on the basis of which management can make decisions. The accounting department also processes orders, collects bills, and controls credit, and shipping and warehousing are often responsibilities of the accounting department." 11

Production - The production department is responsible for turning the author's finished manuscript into its final form according to the specifications drawn up by the design department. Here is where the composition, printing, and binding is ordered and the book's production schedule drawn up. Production personnel must be well informed about the technology used in book production. In the words of Frank B. Myrick, Director of Research and Development of the Sender Bindery:



"Today's production department must also be able to choose wisely among several methods of composition, printing, and binding and a widening variety of materials and sources of supply both domestic and foreign, and to keep au courant with a variety of new methods of production, many of which were virtually unknown even a decade ago." 12

### Role of the Production Manager

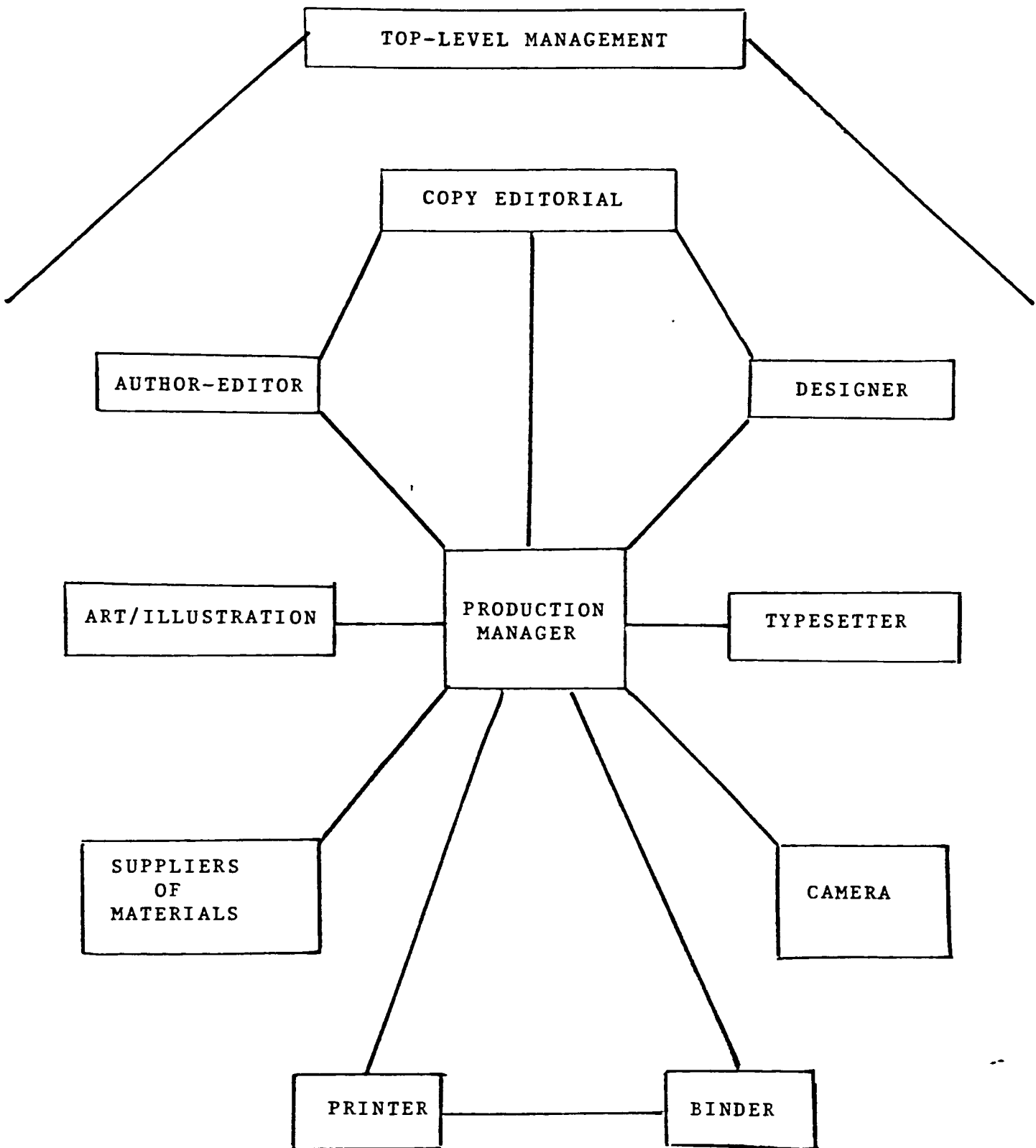
Since the focus of this paper is largely concerned with the production aspect of textbooks this would be a good time to consider the role of the production manager. Most publishers today do not own their own production facilities, hence the necessity of contracting out work with independent compositors, printers and binders. See Table 2. This requires the services of someone who has the knowledge and experience in buying printing as well as the ability to coordinate in-house functions with outside suppliers' schedules and requirements. His three main concerns in a job are quality, speed and economy. He must be aware of management's goals and objectives and have a good understanding of his suppliers' capabilities and limitations. Perhaps more than anyone else in a publishing house the production manager is in the position of saving his company money as well as making a major contribution to the success of the book.

The personal qualities of a production manager is best summed up by Marshall Lee:

"The successful production manager is one who knows the vast array of technical data, material specifications, prices, sources, and equipment that go into the manufacture of books and can organize this knowledge in a smooth and efficient operation. A

third talent he needs is a knack of getting cooperation from a variety of people. In his capacity as coordinator, the production manager must extract copy from editors, specifications from designers, materials and production from suppliers - always in competition with numerous conflicting demands." 13

Lastly, the production manager should have a sense of reliability and integrity upon which he bases all his actions. In all of the personal interviews with production managers I conducted it was unanimously held that integrity is a necessary ingredient in the makeup of a production manager. A sense of integrity on the part of the manager positively affects not only his own people but those he comes into contact with on the outside as well. In the case of suppliers it can be expressed by dealing with them in a fair and open manner. Likewise, the manager should expect the same treatment in return from the supplier.

FIGURE III. Role of the Production Manager In aPublishing House

## Hypothesis

Textbook publishers often cannot meet the originally set publication date due to the unreliability of their suppliers.

---

.

Postponed publication dates are common in textbook publishing. They occur because of a delay or a series of delays in the book-making process. This process begins with the author and ends with the book binder; in between are innumerable steps and details that go into the finished text.

This thesis will test the validity of the hypothesis as stated by categorizing these steps and details into general functions. These categories will be presented in the form of a survey to members of the textbook publishing community for them to determine which area or areas are primarily responsible for delays.

Reliability as it relates to a supplier primarily involves 1/ providing on-time work, 2/ acceptable quality standards and, 3/ keeping to the budget. The information provided by the surveys will primarily test the first criterion of reliability viz., - the ability of the supplier to meet scheduled deadlines.

## Methodology

The study was conducted in three parts. The first two parts constituted a preliminary investigation and took the form of survey questionnaires. The first survey was conducted at the BMI Book Manufacturing Seminar for publishers held at the Rochester Institute of Technology in April, 1978. The second survey was conducted at the Pubmart Convention at the Americana Hotel in New York City also in April, 1978. The two surveys provided a groundwork for the third part of the research which was a series of personal interviews with production managers of textbook publishing houses located in New York, Philadelphia and Boston. These three cities host approximately 56 percent of all publishing activity in the United States.

Part I served as a pilot questionnaire and was designed to determine what areas of textbook publishing would be of significance to conduct further research. Its purpose was to help define the area study. The questionnaire was distributed to a small group of people in the publishing industry who were attending the Book Manufacturers' Institute conference at the Rochester Institute of Technology. The level of experience of the respondents varied considerably. Some were newcomers to the industry while others were veterans of long standing. The group represented different aspects of book publishing as well. This characteristic virtually made the sample random, which is desirable from a statistical standpoint. This first questionnaire by later standards was somewhat crude, however it did serve the purpose of helping to

focus the study more precisely. A list of the publishers represented at the seminar may be found in Appendix A.

All of these questions were designed to test for attitude response and the Likert scale was used to grade them. This method allowed for six possible categories ranging from "strongly disagree" to "strongly agree." The results were then tabulated with a numerical value assigned to each respondent. A sample of the BMI Questionnaire may be found in Appendix B.

Basically, this questionnaire was designed to cover seven main areas I had been considering:

- 1/ the advantage a larger publisher has over a smaller publisher in terms of keeping to a production schedule and competing for press time with a supplier (questions 1 & 2)
- 2/ the significance of human communication as a major problem to effective management control in regard to production both within the house and outside suppliers (3a, b)
- 3/ the significance of production delays as a major concern to the publisher in relation to other problems he must face (question 4)
- 4/ the importance such a study would be to those involved in textbook production (question 5)
- 5/ to pinpoint general problem areas in the book-making process and rank them according to frequency of occurrence (question 6)

6/ to seek a response to the critical nature of  
textbook production in regard to meeting deadlines  
(question 7)

7/ to allow for any comments the respondents might  
wish to make in regard to this study that could  
be incorporated in subsequent questionnaires

## Part II

■ The second questionnaire could also be termed a pilot questionnaire although it also served as a follow-up to the first one. Those areas that proved impertinent to the study were dropped while areas of interest were restated for greater clarification. Also new areas of interest were added, broadening the scope of this second questionnaire.

This questionnaire was specifically designed for the Pubmart Convention in New York City in April of 1978. I was fortunate to attend the convention and distribute the questionnaires by hand as well as conduct several in-depth interviews with production managers of publishing houses.

Basically, the Pubmart Questionnaire can be divided into three sections. The first section established the size and type of publisher, but not the name of the company. The reason for this was it was felt that keeping it anonymous would invite a greater response.

Section two involved ten objective response statements whereby the respondent could either agree or disagree. The Likert Scale method was dropped here because it was felt that it required too much time on the part of the respondents and

did not add anything in the way of accuracy to the study. Also it was felt that keeping it simple would invite a greater response.

Statement 1 established the importance of meeting the original set publication date; whereas, statement 2 presented whether meeting publication dates consistently could be considered a determinant of a company's reliability.

Statements 3, 4 and 5 were employed to determine if it was believed there was a connection between standardization of materials and procedures in book production and efficiency; that is, getting the book finished with fewer problems as well as economically.

Statements 6 and 7 focus on the large publisher versus small publisher situation. It was designed to determine if publishers in general thought that the large publisher held an edge over the small publisher in regard to getting their work scheduled with the supplier and getting their finished books when they want them.

Statement 8 was designed to determine the effect a supplier's schedule has on the publisher's publication date.

Statement 9 focuses on the importance of human communication in overall production efficiency. This was a theme first presented on the BMI questionnaire and found worthy to be pursued further.

Statement 10 is an exact repeat of statement 5 of the BMI questionnaire and is connected with question 20 as a follow-up to it. The motive behind it was to lend credence to



the study as well as to get specific information on the most frequently occurring causes of production delays (question 20).

Section three consisted of 10 questions requiring short answers to the best of the respondent's knowledge. Rather than pin the respondent down for exact information the questions were constructed where necessary to allow the respondent the freedom of an approximate or general answer. The reason for this was that it is sometimes difficult to recall exactly the information that is asked for, thereby\*pressuring the respondent at the risk of having him avoid it.

The purpose of question 11 was to determine how frequently missed publication dates occurred within the industry and to see if there was a relationship between the size of the publisher and average frequency of missed publication dates.

Question 12 determined the versatility of the publisher in terms of the number of suppliers he may use. It is important that a production manager build up several good working relationships with different type compositors, printers and binders that he can trust and accept bids from. The more contacts he may have the more selective he may be in choosing the most competitive bid for the book being produced.

Question 13 gave publishers a chance to gripe about the NASTA conformance specifications which are actually quality assurance measures. A copy of these specifications may be obtained in the Graphic Arts Research Center Library at the Rochester Institute of Technology.

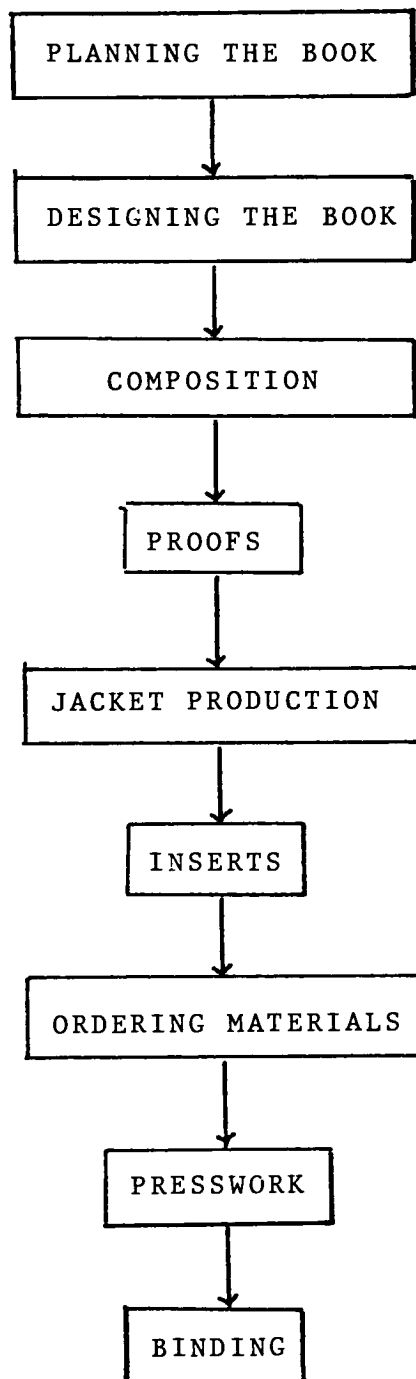
Question 14 was used to determine how extensive in-house production facilities were with the publishers. The idea behind this question was that with in-house facilities the publisher would have greater control over the production of the book thereby reducing costly delays.

Question 15 and 16 were used to determine in-house production capability and the use of out-of-house personnel such as free-lance professionals, i.e., artists and designers. Again, the idea here is the greater in-house capability the publisher has the more control can be exercised over the work.

Question 17 is important in regard to the control measures a production manager can establish. Keeping charts and files on the work flow of a book is crucial to management efficiency. Charts and files can prevent foul-ups or delays by knowing when to perform each step in producing a textbook. For instance: When should the jackets be ordered to reach the bindery by the bound book date? When should the color separation be made? These are details the production department must have control over. There are many such details involved and usually a publisher has several books in progress at once, hence the necessity of keeping accurate progress charts on each book. See Figure IV.

Questions 18 and 19 were asked to see how extensive the use of the "managed textbook" concept was being employed in the industry. The attractive feature about this method of producing textbooks is it allows the publishers a greater

FIGURE IV. DIAGRAM ILLUSTRATING THE WORK FLOW IN BOOK PRODUCTION



degree of control and efficiency.

Question 20 was a follow-up to question 10, but this time asking for specifics. From the responses on this question a frequency histogram was constructed to graphically display the most common areas of delay occurring in textbook production. See Figure VII.

This questionnaire involved the necessity of self-addressed stamped envelopes to allow the respondents to take them home with them to fill out at their convenience. A sample of the Pubmart Questionnaire may be found in Appendix C.

Part III involved a series of in-depth personal interviews with publishers and suppliers. On the advice of John P. Dessauer, a renowned statistician in the publishing industry, several personal interviews were deemed the most effective method in gaining an understanding of the complex publisher/supplier relationship instead of sending out a third mail questionnaire. See Appendix D for a copy of this letter.

Most of the interviews were recorded on cassette tape with the interviewee's consent. Those chosen for the interview were production managers of textbook publishing houses both large and small located in Boston, New York and Philadelphia. The basic objective of the interviews was to establish what criteria was used by a publisher in choosing a supplier and what elements were necessary in continuing that relationship. I drew upon my experience at the BMI and

Pubmart conventions where I interviewed people on a limited basis as well as drawing upon the information I had received from the previous two questionnaires.

Although each of the interviews were conducted differently there were common questions present in all of them. Each of them were asked to report the approximate percentage of missed publication dates within the last year. As a follow-up they were then asked to identify the most prominent causes for the delays. Other areas discussed were the large versus the small publisher situation, human communication between the production department and the supplier, the author's affect on a book's schedule, maintaining production records and the role of reliability in the publisher's relationship with the supplier. Lastly, all interviewees were asked to cite cases in their experience where they felt a supplier was unreliable and what the ensuing consequences would be.

## Results and Findings

### Part I - The BMI Questionnaire

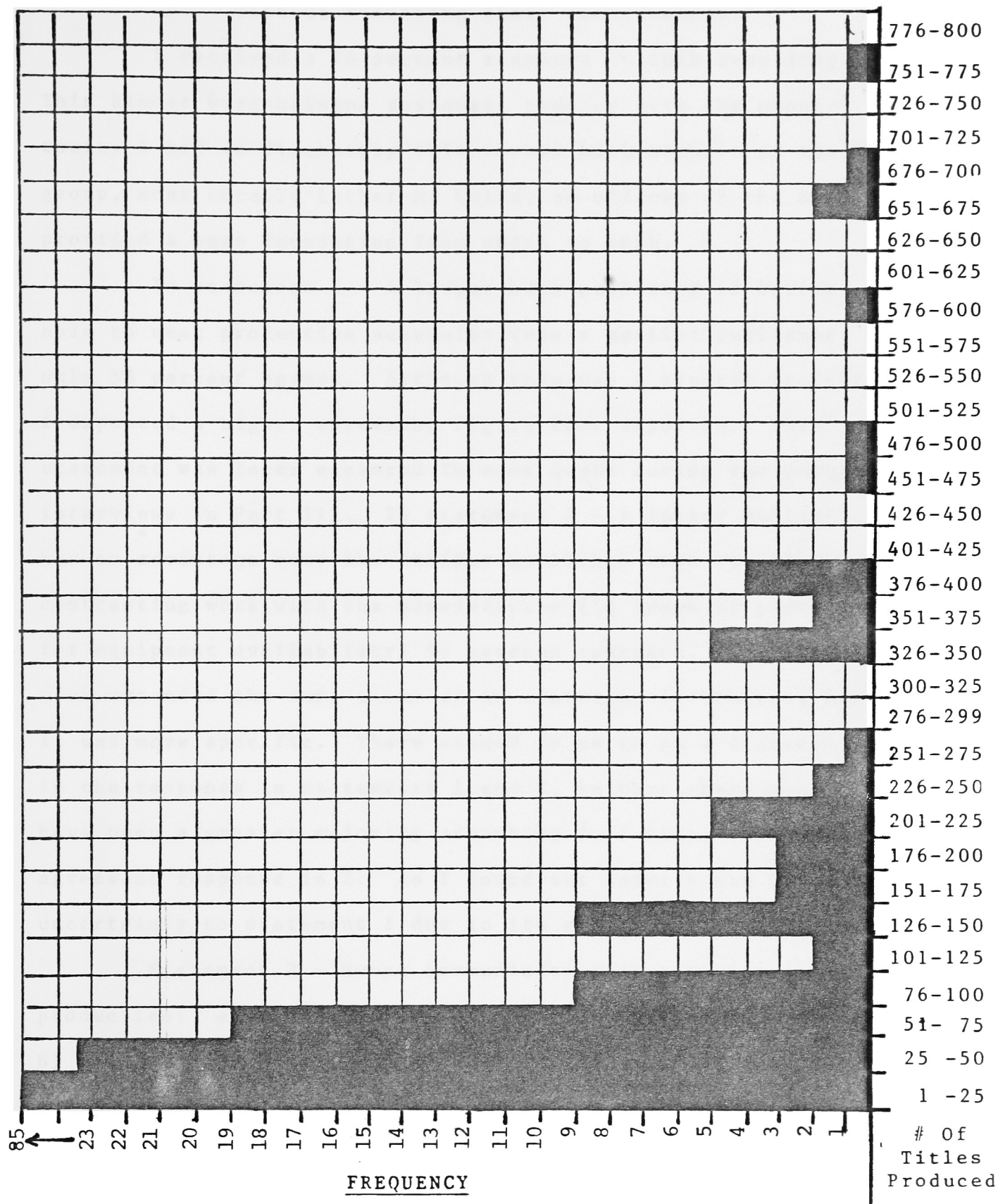
In the BMI pilot questionnaire I asked the respondents to indicate the size of their publishing houses as this could be interesting when viewing their responses. As it did not seem critical at this point to establish several size categories to classify the publishers in I allowed for only two categories: SMALL (less than 100 titles) and LARGE (100 titles or more per year). A breakdown of textbook publishers based on size according to the number of titles they produced in a year may be found in Figure V. As can be readily seen by this chart, the vast majority of textbook publishers would fall into the first group of 100 titles or less per year. In fact, the cell with the greatest frequency is the one to twenty-five titles per year group. This would suggest that the majority of textbook producers are small houses even though the bulk of textbooks produced in the United States are produced by approximately 15 percent of the publishing establishment.

The Book Manufacturers' Institute is highly concerned with quality standards as they relate to the production of textbooks. They work closely with the National Association of State Textbook Administrators in prescribing standards pertaining to paper, cover materials and machinery and equipment used. This relationship was described in an article appearing in Publishers Weekly which said in short:

"BMI....continues to provide substantial support for the NASTA textbook specifications

FIGURE V. Frequency Histogram Showing Size of Testbook  
Publishers based on Number of Titles Produced in 1976

\*Publishers in New England & Middle Atlantic States represented



program, which it was instrumental in organizing in the 1950's when state textbook directors were demanding physical qualities in books that were impossible to produce and publishers were agreeing to furnish these without realizing their consequences." 14

I received a 76 percent response to this questionnaire. This almost overwhelming response, coupled with the opportunity I had in discussing this thesis with members of the BMI group, most notably Luther M. Child, an officer of the BMI, provided a sure foundation from which to work.

In statement 1 - A larger book publisher is better able to meet production schedules than a smaller publisher; only 53 percent agreed. Although this was a general statement, I expected a higher agreement figure than reported. This statement was later explored in some depth during the personal interviews in Part III. In statement 2 - A larger publisher has an advantage over the smaller publisher when it comes to contracting work with the manufacturer (in terms of competition for equipment availability) 94 percent assented. This statement extended the same theme as in statement 1; however, here it was more specific. There seemed to me to be a discrepancy in the response in statements 1 and 2, in that there should have been a greater majority assenting in 1 based on the high agreement response in 2. As I found out later there was some uncertainty to statement 1 due to its generality.

Statement 3 - Human communication is a problem in production: a) communication within the publishing house b) communication between the production department and the manufacturer, was divided into two parts. To part (a) 88



percent believed there was a problem and to part (b) 76 percent assented. The relatively small difference between part (a) and part (b) I attribute to the fact that some of the people answering had little or no previous experience working with suppliers.

In regard to communication within the house all of the respondents would have had some experience with interdepartmental meetings that are routine in an ordinary publishing house. Many details must be worked out in producing a textbook and accurate communication is necessary between editorial, design and production. Good communication is a practical demonstration of reliability from the publisher's standpoint.

Since it is the production department that usually communicates with outside suppliers it is vital that accurate information be passed along and that the supplier understands what is expected of him. The fact that 76 percent of the respondents believed this was a problem should indicate that this is indeed a very important problem area that may very well be responsible for causing delays.

Statement 4 - Production delays in book publishing are of major concern to the publisher (in relation to all the problems facing the publishing industry, i.e., marketing, finance, etc.) to which 82 percent assented. Publishing faces many pressing problems such as raising capital from banks to financing new projects, marketing their existing products, getting reviewed by adoption committees and so on. The purpose of statement 4 was to put production problems in

perspective with these other areas of concern. A response of 82 percent would indicate that this problem is a major concern to publishers.

Statement 5 - A research study pinpointing common causes for production delays would be of interest to your company, received an 88 percent agreement which was considered to be a favorable response in pursuing this subject further. This area was more fully developed in the Pubmart Questionnaire.

Question 6 asks - What areas of production could you identify as causing the most delays? This was a follow-up question to statement 5, but calling for specific information. The problem here was that three general categories cannot adequately cover the field and there was some confusion on the part of the respondents as to what was meant by the term "production". Rating the problem areas on a scale from 1 to 5 with 5 representing the greatest frequency of delays and 1 the lowest, the results were as follows:

Table 2. Most Common Areas of Delay in the BMI Survey

EDITORIAL	<u>57</u>
PRODUCTION	<u>24</u>
DESIGN	<u>24</u>

This represented a ratio of 2.5:1, which means delays occurred in editorial functions two and a half times more frequently than in either production or design functions. The response on this statement provided a valuable lead which was more extensively investigated in the Pubmart Questionnaire.

Table 3. Comments on Departments of Most FrequentlyOccurring Delays

<u>RESPONDENT</u>	<u>DEPT. WITH MOST FREQUENTLY OCCURRING DELAYS</u>	<u>COMMENTS</u>
1	DESIGN	design problems because of *AA's and *EA's
2	EDITORIAL	*N/C
3	EDITORIAL	in general editorial and design do not really comprehend lead times, press availability and other problems with manufacturing
4	PRODUCTION	N/C
5	EDITORIAL & DESIGN	artist is a problem in design
6	EDITORIAL	N/C
7	PRODUCTION	delays in ordering specific materials and in giving proper specifications to the producer
8	EDITORIAL	N/C
9	EDITORIAL	editor/author relationship can develop into big problems not controllable by a production person
10	EDITORIAL	manuscript problems; dealing with an unknown variable; trying to get the project to work
11	EDITORIAL	needed information on author requests for design purposes not considered till it is too late
12	EDITORIAL	N/C
13	EDITORIAL	N/C
14	EDITORIAL	delay in receiving manuscript from editorial; holding galleys

<u>RESPONDENT</u>	<u>DEPT. WITH MOST FREQUENTLY OCCURRING DELAYS</u>	<u>COMMENTS</u>
15	EDITORIAL	generally agreeable; author's corrections; nit picky corrections; lack of communication between production and editorial
16	EDITORIAL	AA's and author turnarounds; design is not a problem because manuscript is already designed when first launched

---

The numbers assigned to the respondents were arbitrarily assigned to protect the anonymity of the publishers.

\*AA's - Author's Alterations  
 \*EA's - Editor's Alterations  
 \*N/C - No Comment

---

The last question of this survey sought to establish some credence in using textbook publishers as a target group. It was presented in the form of a question which asked: Do you feel meeting production schedules is more critical with Textbook Publishers than with other kinds of publishers? If yes, why? The response to this question was nine answered yes, five answered no and three did not answer. This response offered support for choosing textbook publishers as a target group. To conclude the BMI Questionnaire the respondents were invited to make any additional comments about the study on the back of the questionnaire. For comments on question 7, see Table 4.

Table 4. Comments on Choosing Textbook PublishersAs A Target Group

<u>RESPONDENT</u>	<u>ANSWER</u>	<u>COMMENT</u>
1	Yes	Because textbooks will get 3-5 year contracts, if you don't get them out, that's it!
2	No	*N/C
3	Yes	Not meeting state adoption dates and large backorders can cause the loss of large money. Backorders can result in the cancellation of orders.
4	*N/C	With textbooks there are problems with acquisitions and permissions, photo researches, reading level determination of students, and the author.
5	Yes	Due to state dates, school starting times, college quarters, etc.
6	Yes	Convention/Adoption/School year schedules.
7	No	N/C
8	Yes	Schools and libraries buy usually at a specific time and on a limited budget. Books <u>have</u> to be in stock at this time.
9	No	N/C
10	Yes	Availability of product for adoption cycles can make or break a project - tied into promotion plan based on school year; copyrighted material more important in terms of dates for school books.
11	Yes	Because of classroom schedules and up-to-date teaching information.
12	No	N/C
13	No	N/C
14	N/C	N/C

<u>RESPONDENT</u>	<u>ANSWER</u>	<u>COMMENT</u>
15	Yes	Even though we do not specialize in textbooks I know how critical our schedules are due to our vast mailing and marketing. I assume since curriculum for students is planned ahead of time, scheduling would be crucial.
16	N/C	N/C
17	Yes	Due to adoptions, marketing promotions, and school semesters.

\*N/C - No Comment

## Part II - The Pubmart Questionnaire

At the Pubmart Convention, held in the Americana Hotel in New York City, one hundred and fifty questionnaires were distributed among the participants. In some cases I was permitted to briefly explain the purpose of the survey at the end of a workshop and hand out the forms personally. Each of the questionnaires was placed in a self-addressed stamped envelope to permit the respondents time to fill them out at their own convenience. In all, I received back fifty questionnaires, of which only thirty qualified for the study; a response rate of twenty percent. Only those marked ELHI, COLLEGE or REFERENCE qualified for the study. Respondents were also asked to indicate the size of their company by placing a check mark in one of four categories: 1 - 29, 30 - 100, 101 - 150, 151 + (titles per year); representing small, medium, large and very large publishing houses respectively. <sup>15</sup>

Table 5. Number of Responding Publishers From the PubmartSurvey Categorized by Size

<u>SIZE</u>	<u>NUMBER OF RESPONDENTS</u>
1 - 29	9
30 - 100	10
101 - 150	4
151 +	7

In statement 1 - Meeting the publication date is a prime goal; 100 percent of the respondents agreed it was. This statement, although appearing simple, actually set them up for statement 2 - Consistently meeting publication dates can be considered to be one criteria of your company's reliability. This took the point one step further by drawing a relationship between meeting the publication date and the publisher's reliability. Here the response was not unanimous with 87 percent agreeing. The quality of reliability is a vital element to a publisher's reputation and consistently meeting publication dates is a practical demonstration of efficiency and reliability on the publisher's part. The truth is publishers have little control over a supplier's schedule, but by shooting for the set publication date of a book there is much they can do internally to insure that the manuscript reaches the supplier on time.

Statements 3, 4 and 5 sought to investigate the standardization of materials and procedures as a means of increasing efficiency. In an article entitled Productivity: The Crucial Element In Book Industry Progress, the following statement was made:

"Standardization in manufacturing not only saves material - above all it saves time on press, in the bindery and in the production offices of both manufacturers and publishers." 16

In statement 3 - By using standardized operating and manufacturing procedures the overall efficiency of getting the textbook completed on time would be improved - 87 percent agreed.

Statement 4 pursued this point further and more specifically by stating - The use of standardized materials and formats would increase efficiency, (binding materials, trim allowances, etc.) - the response was 100 percent agreement. In a survey conducted by my advisor Carl Gross the question was asked - Is your firm using standardized book page sizes? - 86 percent reported they were.

Statement 5 approached the idea of standardization from an opposite angle by stating - Generally speaking, publishers who treat every book differently in terms of design and production would necessarily have to allow for longer schedules; to which 87 percent agreed. The strong agreement to statements 3, 4 and 5 would indicate strong support for a publisher to improve efficiency in production through the standardization of methods and materials, thus strengthening its ability to meet publication dates. In an article appearing in British Printer, the author discusses ways to reduce production problems and costs by standardizing formats, papers, proofing methods and proofreading as a rational approach to publishing.<sup>17</sup> The fact is that textbooks do not lend them-



selves to standardized formats due to their diverse nature. Again, this was evidenced in Carl Gross's survey where approximately one-third of the respondents reported using standardized book designs. It is more feasible for publishers to improve efficiency by standardizing trim sizes, paper and other materials as well as modes of production such as the method of printing and binding.

Statements 6 and 7 investigated the large versus the small publisher situation once again. In the BMI survey the general consensus believed that large publishers had a definite advantage over small publishers in the area of holding clout with suppliers. Statement 6 said - In general, larger publishers usually have longer runs than smaller publishers (number of copies produced). The response was 47 percent agreed. In discussing this point with production people it became clear that it is not the length of the pressrun that gave large publishers favor with suppliers, but rather more work was the determinant in this situation. Statement 7 was more direct - A larger publisher generally has an edge over the smaller publisher in regard to competing for production time with the manufacturer. The response here was 73 percent were in agreement. To a similarly phrased question in the BMI questionnaire 94 percent agreed. It appeared that the size of the publisher the respondent worked for was not a factor because those that disagreed with this statement came from all four size categories and likewise those that agreed

with it did too. Some practical suggestions for the small publisher in developing clout with suppliers are listed in Chapter Three.

Statement 8 - Delays are sometimes caused by the unavailability of the manufacturer's facilities - received a 93 percent agreement response. Book manufacturing tends to have peak seasons during the year. In textbook publishing the peak period generally runs from the fall to early spring. A textbook should generally be ready before April, after that its chances for selection decline. If the manuscript is late by only a few days, depending on the circumstances, the finished book may miss its set publication date which could have serious ramifications. This is because the supplier must fill that slot with another job and it may be some time before he can get back to the originally scheduled job. Production people should make others involved in the book's development keenly aware of this fact, especially the author.

Statement 9 - Human communication is a significant problem contributing to inefficiency; received a 93 percent agreement response. In the BMI survey 88 percent agreed that human communication was a problem in production. Communication implies understanding between the parties involved. In the production of textbooks the role of communication is twofold - within the publishing house, involving the author, editor, design and production personnel; and out-of-house involving artists, cameramen, typesetters, printers and binders. See

Figure III. All of the hundreds of details involved in producing books must be taken into account and specified for each individual title. A response of 88 and 93 percent agreeing that it is a problem should indicate this area as a major concern to the publisher and supplier alike.

Statement 10 - A research study pinpointing common causes for production delays would be of interest to your company; received an 87 percent favorable response.. This compares with an 88 percent response in the first survey. In general most experienced people in publishing have a good idea of what causes delays and do not need someone to write a paper about it; however, this statement precedes a section at the end of this questionnaire that asks the respondents to check twelve different areas they feel are involved in delays. This information is then used to support or disqualify the hypothesis.

Question 11 - To the best of your knowledge what percentage of your textbooks within the last year had to have the publication date postponed? It appears that missed publication dates are common occurrences in the textbook publishing industry, evidenced by 76 percent of all respondents reporting postponements during the 1977-78 year. The range of reported postponements was from 10 percent to 95 percent with the greatest frequency occurring between ten and fifty percent (Figure VI). Not all of the postponements were significant in that the publisher experienced lost sales. One respondent went so far as to provide the following breakdown:

Table 6. Postponement Breakdown by a Pubmart Respondent

Insignificant.....40 percent

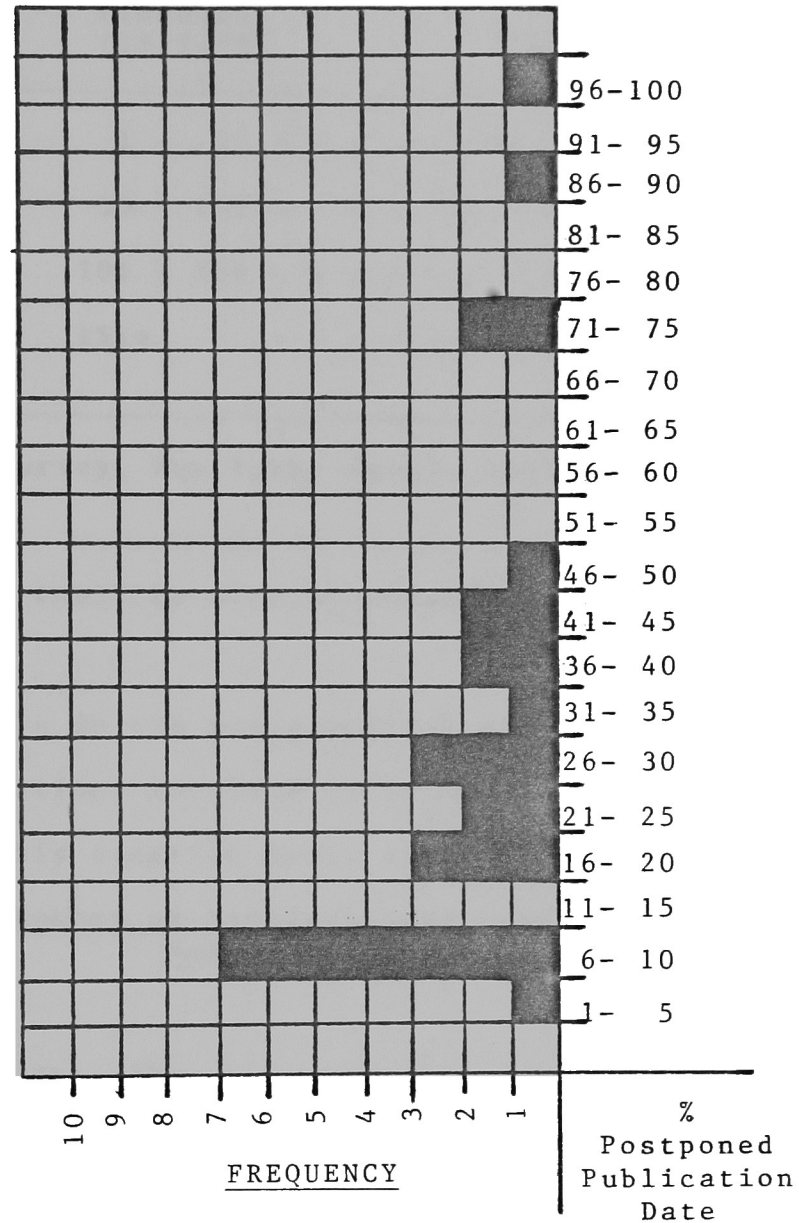
Significant.....10 percent

Put Over a Year..... 2 percent

Most textbooks, unless they are put on a crash production program, have enough slack built into their schedules to accommodate most delays which a knowledgeable production person will allow for.

An interesting pattern emerges when the publishers are categorized by size and the average percentage of missed publication dates for each group is assigned (Figure VI). It becomes immediately obvious that the small publishers (1 - 29 titles) experienced the greatest frequency of postponements as a group. As the publishers got larger the average frequency progressively declined. The average frequency of postponements among the very largest publishers is one-third that of the smallest group. The predominant reason for this occurring is because a small publisher does not have the resources of a large publisher. In most cases only a few people are handling all the responsibilities of producing a book and if one of them falls behind in his work a delay may result. A larger publisher would probably have more personnel to cover all the aspects of the work. Although that is not a guarantee of getting the work done on time, in the event of one person not being able to work there would be someone there to help cover the workload. Also the larger publisher usually has more clout

Figure VI. Frequency Histogram Showing Postponement  
of Original Publication Date



\* Histogram represents 76% of all respondents

Source: Pubmart Survey, New York, April 1978

Table 7. Average Percent of Postponed Publication Dates  
of Textbook Publishers Ranked by Size (1977-78)

Publishers Ranked By Size	# Of Titles Produced (1977-78)	Average % Of Postponed Publication Dates
Small	1 - 29 - - - - -	45%
Medium	30 - 100 - - - - -	39%
Large	101 - 150 - - - - -	34%
Very Large	151+ - - - - -	15%

Source: Pubmart Survey, New York, April, 1978

with suppliers who would be more accommodating to the publisher's schedule.

Question 12 - Do you generally use more than one manufacturer for production, to which 90 percent reported they did. The breakdown on this question looks like this:

Table 8. Average Number of Manufacturers Used by Publishers  
Ranked by Size

	<u>Average</u>
Small (1 - 29).....	4
Medium (30 - 100).....	8
Large (101 - 150).....	17.5
Very Large (151 +).....	10.5

The response here indicates that the larger publishers generally use more suppliers due to the fact they produce more titles.

As mentioned in the Methodology it is important for a publisher, regardless of size, to have several working relationships with suppliers in a given field. This is important for two main reasons: 1/ the publisher places himself in the position of being able to accept the lowest bid for a job in a competitive suppliers market, and 2/ if one supplier cannot handle a job for one reason or another the publisher has a suitable alternative with another supplier he can trust.

Question 13 - Does meeting NASTA specifications ever present a problem? If yes, briefly, what are they? This question only applies to ELHI publishers since their books are produced in accordance with these specifications. There were not many complaints with only 29 percent of the ELHI group assenting. A few of the reasons given were:

"Cost" - Cost would most definitely be a factor because of the superior quality standards required in the materials and manufacturing methods used in the production of primary and secondary level textbooks.

"Only in developing specifications" - Developing specifications for each new title requires careful attention by the production department. A well thought out program of standardizing materials and methods of production could help alleviate this particular problem.

"Availability of text and cover stock during the spring publishing cycle especially for reprints" - The availability of book materials is always a concern to publishers and especially so during the publishing cycle.

This is a heavy work load period for publishers and suppliers alike. It is during this time that new textbooks have entered into the manufacturing stage in preparation for the subsequent school year. Stocks for various materials may run low at this time. A publisher who doesn't get his order in on time runs the risk of having to delay the book's publication date while waiting for a reorder to come in. A responsible production manager is aware of this and knows when he can schedule press time based on advanced shipment orders of the materials to be used. In the case of reprints it is usually necessary to use the same materials used in the first run, hence the necessity of insuring an ample stock will be available for manufacturing.

Question 14 asked - Do you own or rent any of the following production facilities (in-house); the results were Table 9. Percentage of Publishers Owning or Renting Production Facilities

<u>In-house Facility</u>	<u>Percentage of Publishers Owning or Renting</u>
Typesetting	27
Camera	27
Platemaking	10
Printing	10
Binding	7

Only 30 percent of the total number of respondents are represented in the above chart. The rest either did not re-



spond to the question or reported none. For a breakdown of the publishers by size with the percentage of publishers with in-house facilities assigned to each of the four groups see Table 10. Looking at Table 10 two things that are significant become obvious: 1/ that typesetting is the most common in-house facility among the groups of publishers and 2/ only the very large publishers are represented in all of the in-house facilities listed.

The main reason why typesetting is the most common in-house facility among all sizes of publishers is due to the latest technological developments that makes this equipment more affordable and easier to implement. The majority of modern textbooks have their texts set by photocomposition as opposed to a hot metal system.

Table 10. Percentage of Publishers With In-House Production  
Facilities Categorized by Size

<u># OF TITLES PRODUCED</u>	<u>TYPESETTING</u>	<u>CAMERA</u>	<u>PLATEMAKING</u>	<u>PRINTING</u>	<u>BINDING</u>
1 - 29	33	16	16	16	--
30 - 100	40	40	--	--	--
101 - 150	--	--	--	--	--
150 +	14	29	14	14	14

A publishing house now has the option of owning its own editing terminals and typesetting equipment where the book's text can be set and edited by an employee and then have the camera copy produced by an outside supplier. If handled properly this system can be a great plus to efficiency and economy for the publisher. In Carl Gross's survey twenty-one percent reported in-plant typesetting comparing with twenty-seven percent in this survey.

In-house printing, binding, platemaking and camera facilities belong to a very select group of publishers - the very large and wealthy. It requires a tremendous capital outlay to purchase equipment to manufacture textbooks, let alone to provide a facility to house it in. Most publishers could not justify such a facility even if they could afford it. By and large most publishing houses both large and small rely on the services of outside suppliers. Some suppliers are large enough to offer a complete line of services to the publisher which include composition, color separation, platemaking, sheet-fed, web or belt press printing and a variety of binding methods for hard and soft cover editions. If such a supplier can provide prompt, competent work at a reasonable cost, the publisher can rely on him to handle the manufacturing end of the book and need not worry about purchasing his own equipment.

Question 15 asked - Does your company have its own:

Table 11. Percentage of Publishers With In-House Departments

<u>In-House Department</u>	<u>Percentage of Publishers With Department</u>
Editorial	100
Art	77
Design	77
Production	90

---

The size of the publisher was not a factor. A small publisher was just as likely to have personnel to handle these functions as a very large publisher, mainly because these four functions are essential to any publishing operation. In a small operation one person may perform these responsibilities in part and rely on the service departments of other publishers or suppliers and free-lancers. As a publishing operation gets larger each function may become the responsibility of different individuals. In the large houses separate departments are established with several people running the affairs of each department, usually under the supervision of a manager. Editorial and production are the most essential areas to publishing and are highly represented in Table 11. Art and Design functions are more easily jobbed out to free-lancers and are equally represented by 77 percent of the publishers with these functions as in-house operations. For a breakdown by size see Table 12.

Table 12. Percentage of Publishers With In-House Departments

<u># OF TITLES PRODUCED</u>	<u>EDITORIAL</u>	<u>ART</u>	<u>DESIGN</u>	<u>PRODUCTION</u>
1 - 29	100	67	67	100
30 - 100	100	70	60	80
101 - 150	100	75	100	75
151 +	100	100	86	100

Question 16 asks - Approximately what percentage of your work is given out to free-lance:

Table 13. Average Percentage of Work Given Out

<u>To Free-lance Personnel</u>	
Artists	69
Designers	54
Compositors	95
Others	68

The main advantage in using free-lance personnel is that they can be called upon to ease the work load on the publisher's regular staff during peak periods. This would help keep the work moving enabling the production manager to maintain his schedule. They are also engaged because of their skill and expertise in particular areas. The disadvantages would involve

less control over the work, particularly with regard to quality and style and usually higher costs.

Even though 77 percent of the respondents reported having their own art and design departments, still many of these reported that they engage free-lance artists and designers 100 percent of the time. The survey's average was 69 percent. This would indicate that these art and design departments actually consist of someone who contracts free-lancers for whatever work has to be done; that is, the work is not actually done by an employee of the publisher, but by an outsider.

Not surprisingly, outside compositors are the most extensively used, on the average of 95 percent, as reported by the survey. Compositors or typesetters may also be regarded as suppliers. Many publishers today own their own input terminals, but not the output unit, viz. a phototypesetter. This would allow the publisher to set a manuscript and edit it. During a peak period with several new titles in progress the work load could exceed the publisher's in-house resources of trained personnel and keyboard terminals thus making it necessary to rely on outsiders to keep the work moving and on schedule. Most production managers are prepared for this happening and have reliable typesetters they can call upon in such an event.

The term "others" refers to outside sources for photography, cartography, indexing, etc. that many publishers will use as special services that their regular staff cannot

provide. The survey reports that their services are well in demand with an average of 68 percent. For a breakdown by size see below.

Table 14. Percentage of Publishers Using Free-lance Services

<u># OF TITLES PRODUCED</u>	<u>ARTISTS</u>	<u>DESIGNERS</u>	<u>COMPOSITORS</u>	<u>OTHERS</u>
1 - 29	68	68	100	--
30 - 100	76	49	98	40
101 - 150	50	10	--	--
151 +	76	50	100	90

Question 17 asks - Do you keep charts or files on the progress of each book in development? The response was unanimous with 100 percent reporting they did. The necessity of keeping accurate records of the work flow in book publishing is best described by Marshall Lee in Book Making:

"The number of details involved in producing even one book is astonishing, the problem of keeping track of several in various stages of production is overwhelming, unless systematic records are maintained.

It would be nice to be able to say that a simple chart is sufficient, but it isn't. To be effective, a record system must cover every detail, and this means that a progress chart should provide a place for each item of production. Anything not carried on the chart is very likely to be overlooked at some point.

In addition to a chart on which the progress of each book is recorded in detail, it is desirable to keep a chart showing the general progress of all books in work. This enables determining at a glance the state of the whole list in terms of the seasonal publication schedule." 18

Perhaps the greatest importance of keeping accurate records for production is that they provide a means of communication both within the publishing house and with outside suppliers. These files, if well maintained, can tell the production department when to order materials as well as when to expect a job to be completed. Generally speaking, they help to coordinate the myriad of details involved in the book making process. Records or files, if well maintained, hence become a practical tool in attaining a reliable production program both for the publisher and supplier.

Questions 18 and 19 deal with the "managed book" concept to see how extensively it has been used since its development about ten years ago. It differs from the traditional text in that instead of an instructor (author) submitting a proposal to the publisher, now the publisher decides in what area to produce a new textbook based on considerable market research. He then hires professional writers to write the text under the directions of an expert in that particular

field. The advantages to this approach are:

- "1. Control over all aspects of the book rests firmly with the publisher.
2. The time needed to create a book is reduced drastically. The optimum period of time to create a managed text - from inception to bound books - is 16 to 18 months.
3. Because control and authorship remains with the publisher, a lower royalty rate can be paid to the academics involved in a given book." 19

First, to find out how many knew about this method, question 18 asked - Are you familiar with the "managed text-book" concept? If yes, what percentage of textbooks in the last year were managed texts? To this, 73 percent reported they knew of the concept and of this group 20 percent actually produced one or more managed books within the last year.

To question 19 - If you haven't ever done a "managed text" would you consider doing one in the future? - 67 percent reported they would consider it.

It is a possibility that the "managed book" will become an increasingly attractive alternative to the traditional method of writing textbooks. For the present its implementation has been on a very limited and to a certain extent experimental basis with textbook publishers. Its main advantage is that it offers the publisher a greater degree of control and efficiency at the book's developmental stage which will carry through to the final stages of manufacturing. Perhaps the most uncontrollable element in book publishing is the author. By writing its own textbook, by the use of professional writers,



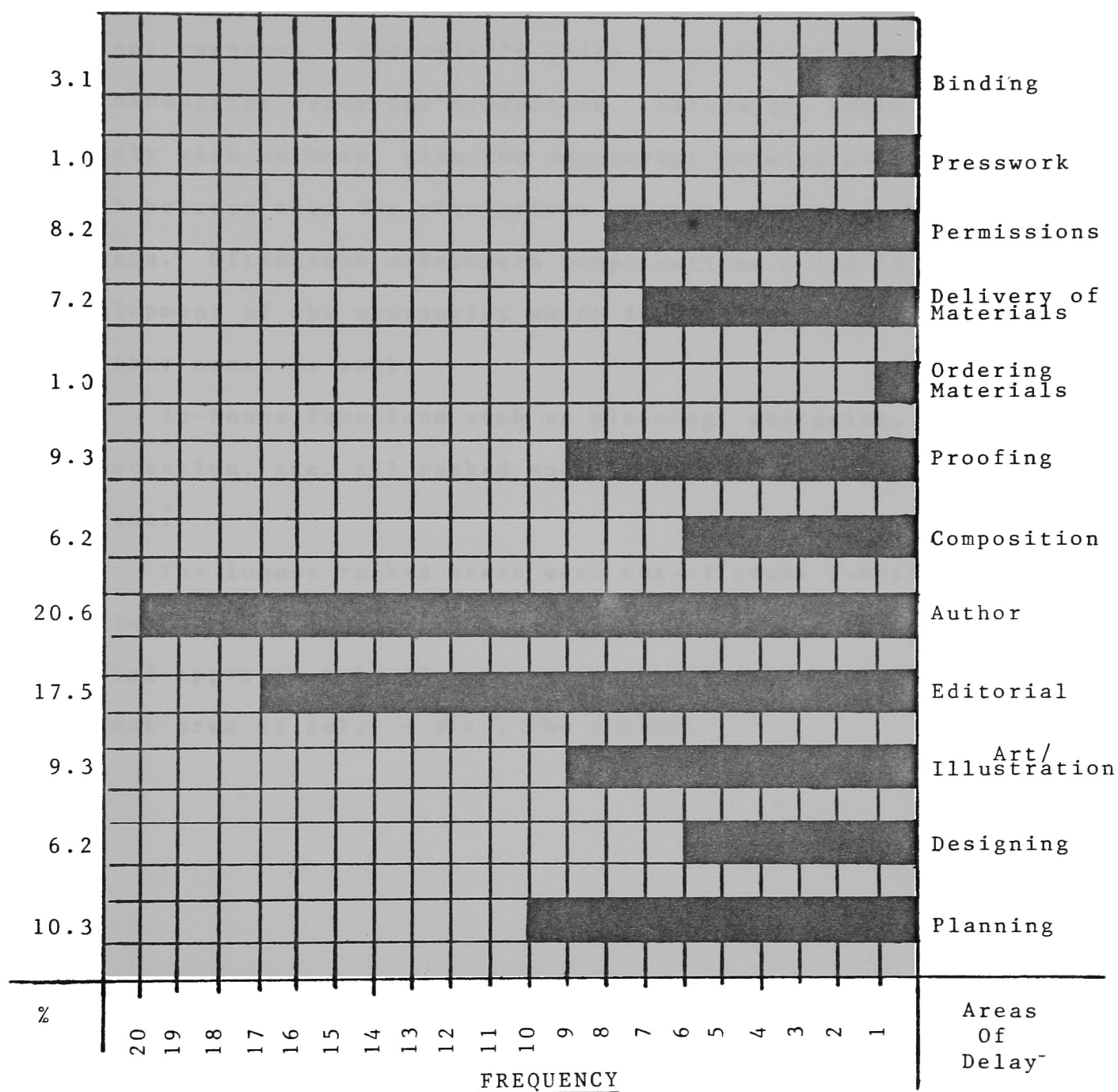
the publishing house can greatly minimize costly delays as well as insure completion of the text. Under the traditional system, even though an author is under contract with advanced royalties forwarded, the text still may not be completed for one reason or another. Thus, the "managed text" can reduce the publisher's risk in bringing out a new book.

Question 20 covers the ground of delays more extensively than question 6 of the BMI survey. Here the respondent was asked to -Please identify those areas that you feel are responsible for causing the most delays by putting an X next to the ones listed below. If you feel an area only contributes to minor or insignificant delays, leave it blank. The respondents were then presented with the following twelve major categories in the bookmaking process they could check:

- |                       |                                 |
|-----------------------|---------------------------------|
| 1/ Planning the Book  | 7/Checking Proofs               |
| 2/ Designing the Book | 8/Ordering Materials            |
| 3/ Art/Illustration   | 9/On Time Delivery of Materials |
| 4/ Editorial          | 10/Obtaining Permissions        |
| 5/ Author             | 11/Presswork                    |
| 6/ Composition        | 12/Binding                      |

A frequency histogram was constructed from the data collected from the response to these twelve areas. The results are quite revealing as to which areas are responsible for the most delays. See Figure VII.

The most prominent area of delay, comprising 20.7 percent of the total response, was the author. Since the book usually originates with the author it is his/her responsibility to have the manuscript finished on time so all other areas of

Figure VII. Most Common Areas of Delay in Textbook Production

\*Source: Pubmart Survey, New York, April 1978

production will not be held up. The actual writing of the book is a creative process and is the most difficult aspect to control and is frequently delayed for one reason or another.

Editorial ranked second as an area of delay with a 17.5 percent response. Editorial's prime responsibility is to get the manuscript ready for production. Naturally, editors work closely with authors, with the manuscript passing back and forth between them for alterations which is a time consuming process. Oftentimes unforeseen complications arise in the development of the manuscript which in turn holds the work up in other areas as well.

In-house functions such as planning, designing, editorial, illustration, etc. all ranked moderately between 6 and 10 percent.

The lowest ranked areas were out-of house functions including composition, printing and binding. All three together totaled approximately 10 percent; one-half the total of the highest area of delay - viz., the author.

### Part III - The Interviews

The personal interviews were conducted on the advice of John P. Dessauer. He suggested interviewing the production managers of publishing houses to get a better understanding of the publisher/supplier relationship. In his letter (Appendix D) Mr. Dessauer stresses the importance of technical competence, promptness and reasonable cost in choosing a supplier. These three elements are most definitely part of the quality of reliability as defined in this study. \*

The interviews involved publishing houses of all size categories based in New York, Boston and Philadelphia. Presented here is the substance of some of these interviews. Permission was obtained to use the names of the people interviewed, their company name and the contents of the interview.

Roy Sandstrom - Vice-President  
Chilton Book Company  
Radnor, Pa.  
February, 1978

One of the first people interviewed was Roy Sandstrom, Vice-President of a medium sized publishing house outside the Philadelphia area. It was he who first suggested an investigation of the publisher/supplier relationship as the subject for a thesis. He spoke of this as perhaps one of the most important and interesting relationships in publishing. It was after further investigation that the quality of reliability came to be the central theme in this study, basically because without this quality there could not be much of a relationship. \*

Claire Friedland - Production Manager  
Meredith Corporation  
Des Moines, Iowa  
April, 1978

The central role of reliability in this relationship was emphatically pointed out during a Pubmart workshop in New York by Claire Friedland, Production Manager of the Meredith Corporation. She commented on the need for honesty and openness between the publisher and supplier about everything, especially when problems arise.

"All production managers when asked about problem situations with a supplier would appreciate a phone call from the supplier letting them know about the difficulty." 20

David Zable - Production Director  
E. P. Dutton  
New York, N. Y.  
April, 1978

David Zable, the Production Director for E. P. Dutton of New York, regards his suppliers as allies. He pointed out that book manufacturers and publishers are intrinsically related and have what may be regarded as a mutually dependent relationship. He wants his suppliers well informed, intelligent and willing to make suggestions that will save him money. Likewise, he wants to be well informed about them. The various materials the supplier stocks up with and the kinds of machinery available, as well as cost, are critical factors in choosing the right manufacturer. Some suppliers are more appropriate for certain types of work than others. The danger is that some suppliers will accept bids for work they're not suited for and it is the responsibility of the production manager to assess each supplier accurately.

Mr. Zable holds weekly evaluation meetings with his suppliers to discuss various problems, cost estimates and to take bids on new jobs. He pointed out that good communication is very important at these meetings. It is the production manager's responsibility to inform management and the back offices of all pertinent information discussed at these meetings. For instance, editorial must be kept abreast of a book's intended production schedule. If the author hasn't completed the manuscript by a certain period it is the editor's responsibility to get after him so it can be prepared for production which must be scheduled well in advance. Generally a book's schedule is dictated by the set publication date. The production manager must schedule the work with various suppliers ahead of time so if the manuscript is late it can create and multiply delays all down the line. It is also the production manager's responsibility to present management with accurate estimates and budgets as well as to inform them on the status of work in progress. Mr. Zable commented:

"Management is getting tougher on the production department to cut costs and maintain quality. Most publishers feel the production department is a necessary evil, however, the production department helps save the publisher money." <sup>21</sup>

W. Michael Bodden - Vice-President, Mfg.  
 Houghton Mifflin Company  
 Boston, Mass.  
 June, 1978  
 1977: 333 Titles

In an interview with the Vice-President of Production, W. Michael Bodden of the Houghton Mifflin Company in Boston, the differences between ELHI and college textbooks were discussed. Mr. Bodden was previously contacted by Carl Gross through a survey he was conducting. In a letter addressed to Mr. Gross he wrote:

"You may be aware that at Houghton Mifflin I am responsible for the production of both our School product and College titles, though not for our Trade list. There are some differences in the way we handle School titles from College, for instance, so I have done the best I can to reflect the overall educational publishing program in my responses."22

In the questionnaire, the differences Mr. Bodden mentioned concern manufacturing due mainly to NASTA regulations governing the production of ELHI books. During our interview he listed these differences more precisely for me as follows:

<u>ELHI</u>	vs.	<u>COLLEGE</u>
1/ new textbooks are selected by State Adoption Committees usually comprised of administrators and educators on the Board of Education		1/ new college texts are selected by individual instructors or a selection committee comprised of faculty, administrators, and students
2/ books are produced in accordance with NASTA specifications which prescribe high grade materials and durable production methods		2/ materials and manufacturing procedures are not as stringent although many college texts are produced at the same quality level as ELHI

ELHI

vs.

COLLEGE

- |   |   |
|---|---|
| 3/ generally more difficult to manufacture with color separations and illustrations | 3/ generally easier to manufacture than ELHI although some college texts require elaborate context work |
| 4/ generally longer production runs   | 4/ generally shorter production runs than ELHI  |

Mr. Bodden's responses to Mr. Gross's questionnaire support these differences. For instance, the majority of Houghton Mifflin's ELHI books are printed by web offset; whereas, the majority of their college texts are printed by sheet-fed offset which is generally a slower, small volume method of printing. This would suggest that web offset is a more expedient method of production to meet the longer press runs involved in ELHI book production. Also in the bindery the majority of the ELHI books are bound with non-woven material, whereas the majority of college texts are bound with a less expensive, reinforced paper material. In response to a question concerning bindery procedures, a large portion of their ELHI books are McCain stitched and bound with hard covers, resulting in a very secure and durable book; whereas, the majority of college texts are perfect bound, which is an adhesive binding.

In the interview with Mr. Bodden he mentioned how important reliable suppliers are. This is especially true when it comes to manufacturing reprints since they are usually on a critical time schedule with predetermined delivery dates.



George F. Stickley - President  
George F. Stickley Co.  
Philadelphia, Pa.  
July, 1978  
1977: 7 Titles

The following is an interview with a small medical/reference textbook publisher. The business was operated by the owner and his wife. He took care of all the manuscripts (editorial), accounting, billing, etc., but relied on free-lance personnel to design the book. Also he relied on suppliers to stock up on paper and other materials. His wife helped him in these departments as well as fulfilling secretarial duties. The business, according to Mr. Stickley, was very successful.

This publisher utilized the services of typesetters, printers, bookbinders and free-lance personnel. Generally, he feels most suppliers are reliable, however, he also believes a supplier will cater to the needs of a larger publisher. Here is where the small publisher may suffer - if he gets bumped to make room for a larger publisher in scheduling work with a manufacturer.

Most of his books are on a tight schedule and to expedite matters he prefers to deal directly with the supplier rather than through a salesman. He has no objections working with a sharp, experienced salesman who is able to give on-the-spot estimates. A good salesman helps to build confidence in the supplier he is working for in the eyes of the publisher. He feels there is a danger, however, in communicating specifications to a salesman who in turn must see that they are carried out accordingly back in the shop.

When taking bids for a job, he takes into consideration the following points when choosing a supplier:

- 1/ price estimate
- 2/ his knowledge of the company's capability
- 3/ integrity of the company (based on its proven track record and reputation)
- 4/ the quality of their work
- 5/ available time schedule

Mr. Stickley said he would be willing to pay a higher price to a supplier who would print his manuscript immediately when the situation called for it. This would apply when the supplier could handle his job sixty to ninety days ahead of another supplier.

When asked to comment on a particular case where he felt a supplier was unreliable he cited a case where a supplier came in with a ridiculously low estimate just to get the job and then when it was completed asked for more money. The result was the supplier received his money, but his services were never accepted again.

Mr. Stickley explained that in the case where a supplier submits a reasonable bid and is awarded the job and as the work progresses he realizes certain alterations have to be made resulting in increased costs, this would be acceptable, provided the changes were warranted and the supplier kept him well informed.

In general he feels the publisher/supplier relationship is a good one and that most suppliers are reliable. The biggest problem in the relationship, he feels, is communication. In

particular, he is talking about communicating his specifications to a supplier and having them understood correctly. Such items as:

- 1/ materials to be used
- 2/ quantity of books ordered
- 3/ delivery date

are essential to the publisher and must be understood by the supplier.

Mr. Stickley mentioned some useful suggestions for the small publisher that are included in the section Tips for Small Publishers at the end of Chapter III. His closing remark was simple and direct: "Integrity in the printing business is a must!"

---

E. G. Stevens - Production Manager of the Textbook Division  
J. B. Lippincott Company  
Philadelphia, Pa.  
July, 1978  
1977: 190 Titles

I had the good fortune of interviewing E. G. Stevens of J. B. Lippincott Company in Philadelphia. His career in book publishing goes back to the year 1919. He related to me his boss told him that: "It's good to do business with your friends, but never pay a premium."

Mr. Stevens was one of the few people I came in contact with that stressed the importance of reliability from the publisher's end. He referred to the situation when a textbook is chosen by an adoption committee thereby making the publisher bound by a performance bond or contract. This would make the publisher liable if the ordered quantity of books were not

delivered on time. For the sake of the publisher's reputation he must successfully meet this obligation. This is a case where reliable performance is essential to a company's reputation.

As far as suppliers are concerned he said: "Reliability is damn important - it's number one!" In dealing with suppliers, Mr Stevens considers reliability to mean:

- 1/ on time delivery of work,
- 2/ acceptable quality standards,
- 3/ meeting the agreed upon budget.

Most delays, he believes, occur in editorial and not with a supplier; for the most part suppliers are reliable. When evaluating a supplier's capability, he asks them to submit a list of equipment as well as examining their past work experience.

The subject of standardization was brought up and Mr. Stevens expressed his view that to some extent standardization will increase efficiency and reduce costs, however, to implement it successfully you would need a sufficient quantity of work to warrant it. The J. B. Lippincott Co. does standardize trim sizes and materials wherever possible.

Lastly, I asked him to cite a case where he felt a supplier was unreliable. He related an incident where a salesman for a supplier came in and placed a bid. When he found out he wasn't going to get the job he lowered his price by saying he was authorized to go five percent lower than the lowest bid. This resulted in a request to have the salesman taken off the J. B. Lippincott account.

Tom O'Connor - Production Manager  
W. B. Saunders Company  
Philadelphia, Pa.  
July 1978  
1977: 300 Titles

The W. B. Saunders Company is a large medical and college textbook publishing house with in-house typesetting, camera and printing facilities. They do use free-lance personnel and outside suppliers for some typesetting during overload periods and for bindery work.

The production manager, Tom O'Connor, reported that eighty percent of their textbooks in 1977 had their publication date postponed. Of this, about half had to be postponed by a month or more. The ramifications of having a book late by a month could result in missed adoptions made by college and medical selection committees. The main reason for most delays was due to the manuscript being late, not because of suppliers.

W. B. Saunders produces about seventy-five percent of its typesetting jobs with their own people and machinery. Their reasons for owning and operating their own equipment are they feel it is more economical and efficient and also a greater degree of control can be maintained over the work.

The peak period for suppliers occurs between August to September and in a supplier's market it is sometimes difficult to get work scheduled in. This makes having in-house facilities an advantage. The best time for a college text to come out is before April; if it comes out later its chances for adoption are reduced.

When asked to comment on the big publisher versus the small publisher situation, Mr. O'Connor believes that the big publishers receive more favorable treatment from suppliers. In regard to pricing policy I was told, "We believe we get lower prices because we pay our bills within ten days." According to this strategy any publisher should receive favorable treatment, regardless of size. In assessing new suppliers he will ask about past work experience and request to see samples of their work. Also he will send people out to evaluate the supplier's capability first-hand.

Most production managers are first approached by salesmen. Mr. O'Connor feels that a sharp and competent salesman is a good reflection on the supplier and does not mind working with this type.

The subject then turned to reliability on the part of the supplier. To the question "What would constitute a breach of reliability" the response was:

- 1/ Failure to follow instructions
- 2/ Failure to deliver the work on time
- 3/ Failure to keep to the budget

Mr. O'Connor believes using reliable suppliers is paramount in the production of textbooks. He then said that if a supplier has an immediate problem and notifies him about it he will be satisfied as long as they make it come out satisfactorily. A failure to notify him would result in discontinuing the services of that supplier.

The interview was concluded by asking Mr. O'Connor and his assistant to cite actual cases where they felt a supplier was unreliable. They cited three cases as follows:

- 1/ A compositor gave a very low bid for typesetting work to be finished on an acetate film material by a VIP typesetter. The work was submitted on a low-grade paper material but at the same price as it would have been on film.
- 2/ A compositor went completely through a project and submitted a bill thousands of dollars in excess of the original estimate. It was supposed to have been understood that if there were any alterations to be made that the supplier would notify them. They did not call, hence their services were never used again.
- 3/ The production department had accepted a bid from a supplier they had done business with in the past. The work to be done was to be a math textbook which this supplier assured them he could do, never having done one before. The typesetter was inexperienced at setting the alphanumerics involved in a math textbook and as a result they lost three months on their schedule. The final line was the W. B. Saunders Co. lost sales because the book came out late in the adoption season.

Lenoire B. Ott - Production Manager  
F. A. Davis Company  
Philadelphia, Pa.  
July, 1978  
1977: 32 Titles

In an interview with Lenoire B. Ott of the F. A. Davis Company, a medium-sized medical textbook publishing house, the theme of reliability was the main subject discussed. She said from the production manager's point of view, having reliable suppliers one can count on is one of his greatest assets. Ms. Ott commented that openness and dependability are essential qualities in a supplier. She aptly phrased this as "Trust a Must" in choosing outside personnel.

Using a known reliable supplier would warrant paying a higher price for certain jobs. This could occur when a book has a tight schedule and simply must be finished by a certain date or when quality is a major factor.

Ms. Ott appreciates a supplier being open with her about any problems they might be having. Whether it is a labor problem or a piece of equipment that has broken down she would like to know what is going on and what affect it will have on the book's schedule.

F. A. Davis, among other medical subjects, produces nursing books which have adoption review dates to meet. Within the last year approximately eighty-five percent of all new titles missed their publication date. Only one book was seriously delayed due to the fact that the compositor was inexperienced at handling the contents of a chemistry textbook. Here was a case of a mismatch between the supplier and the job



which resulted in a serious delay. Typesetting for medical textbooks is very complex and expensive, therefore it is necessary to choose a qualified and reliable typesetter.

When questioned about the most common cause of delays she designated the author. In this case most of the authors are medical doctors with very limited time available for writing. This could mean many years in the development of a new text with many intermittent delays occurring.

In taking bids from suppliers Ms. Ott would prefer them to offer their best bid and stick to it rather than offer a lower price after they weren't awarded the job. She is willing to pay a fair price to a trustworthy supplier and does not approve of cut-throat tactics.

When asked to comment on what would constitute a breach of reliability she remarked that lying (in any way) would be fatal to the supplier. Her closing remark seems to convey the general opinion of most production managers: "Shopping for suppliers is like shopping at the supermarket - if the meat's bad you go elsewhere." 23

Mr. Kullman, General Manager  
National Book Company  
Philadelphia, Pa.  
July, 1978

National Book Company is a well respected supplier with complete manufacturing facilities. I spoke with Mr. Kullman, the head manager, about reliability and delays in the book manufacturing process. His comments revealed some insight into the manufacturing aspect of publishing from the supplier's viewpoint. He cited the following most common causes for delays:

- 1/ the supplier may not be ready when the work comes in
- 2/ if the publisher is late with the manuscript the supplier may not be able to handle it for some time
- 3/ late delivery of materials may be a cause for a delay - cloth, board, paper, colored inks must all come from outside vendors
- 4/ a press could break down while a publisher's job is running or a piece of bindery equipment may fail
- 5/ the publisher may have trouble scheduling his work during peak work periods and may have to wait
- 6/ a publisher may underestimate his sales and require an immediate reorder; new materials would have to be re-ordered which would take time

Mr. Kullman insisted that National does not play favorites, but treats all publishers evenly, both large and small. He recommended standardization wherever possible, as it could result in a shorter production time and lower costs to the publisher. Also, publishers who pay their bills promptly are

valued highly. National prides itself as a reliable book manufacturer and feels reliability is a two-way street in the publisher/supplier relationship.

FOOTNOTES FOR CHAPTER II

<sup>1</sup>Mauck Brammer, Textbook Publishing, What Happens In Book Publishing, by Chandler B. Grannis, (New York: Columbia University Press, 1967), p.320.

<sup>2</sup>Philip G. Altbach, Publishing and the Intellectual System, Perspectives on Publishing, by Philip G. Altbach and Sheila McVey, (Lexington, Mass.: D. C. Heath and Company, 1976), p.6.

<sup>3</sup>AAP 1975 Statistics: "What the Figures Show". Publishers Weekly (June 28, 1976): 44-46.

<sup>4</sup>Ibid.

<sup>5</sup>Educational Marketer, April 1, 1975 Vol. 9, No. 11, p.12.

<sup>6</sup>NASTA specifications were developed by the National Association of State Textbook Administrators to insure quality standards for elementary and high school textbooks. Publishers must meet the specifications before they can be considered by a State Adoption Committee. A copy is now available in the GARC Library at the Rochester Institute of Technology.

<sup>7</sup>Mauck Brammer, Textbook Publishing, p. 326.

<sup>8</sup>Philip G. Altbach, Publishing and the Intellectual System, Perspectives on Publishing, p.6.

<sup>9</sup>McGraw-Hill, Handbook for Writers, (New York: McGraw-Hill Book Company, 1968). p.2.

<sup>10</sup>Ibid., p.3.

<sup>11</sup>Herbert S. Bailey, Jr. The Art and Science of Book Publishing, (New York; Harper and Row, 1970), P. 25.

<sup>12</sup>Frank B. Myrick, "Production and Manufacturing," in What Happens in Book Publishing, e. Chandler B. Grannis; (New York: Columbia University Press, 1967), p.93.

<sup>13</sup>Marshall Lee, Book Making, (New York: Oxford University Press, 1966), p.203.

<sup>14</sup>Publishers Weekly, January 3, 1977, p.49.

<sup>15</sup>Marshall Lee, Book Making, (New York: Oxford University Press, 1966), p.79.

<sup>16</sup>Philip G. Altbach, Productivity: The Crucial Element In Book Industry Progress, Perspectives on Publishing, p.37.

<sup>17</sup>Richard Clay, "Print and be Damned," British Printer 90 No. 5 (May 1977): 20-21.

<sup>18</sup>Marshall Lee, Book Making, p.205-206.

<sup>19</sup>Phillip Whitten, "The Changing World of College Textbook Publishing", Perspectives on Publishing, p.255.

<sup>20</sup>Interview with Claire Friedland, Meredith Corporation, held during the Pubmart Convention, New York City, April-1978.

<sup>21</sup>Interview with David Zable, E. P. Dutton Company, held during the Pubmart Convention, New York City, April 1978.

<sup>22</sup>Interview with Michael Bodden, Houghton Mifflin Company, Boston, Massachusetts, June 1978.

<sup>23</sup>Interview with Lenoire B. Ott, F. A. Davis Company, Philadelphia, Pennsylvania, July 1978.

### CHAPTER III

#### SUMMARY AND CONCLUSIONS

Parts of the study were indirectly related to the theme of reliability in that they were concerned with the publisher's in-house production capability, efficiency and control over the work in progress. In short, larger publishers had more production capability, personnel and resources at their disposal than smaller publishers. The evidence suggests that large publishers experienced fewer publication date postponements because of their greater resources and clout with suppliers. See Figure IV. Obviously, this would apply generally and not necessarily in every case.

Extensive in-house production facilities were not common among all size categories of publishers. The large capital and space required for such equipment would make it prohibitive for all but the wealthiest and specialized publishing houses. In-house facilities, although increasing the publisher's control over the work, does not support the conclusion that delays will be decreased or avoided. One publisher that was interviewed had in-house typesetting and printing facilities and still had an eighty-five percent postponement rate.

Standardization of production methods and materials, as a way to improve efficiency, was generally strongly supported. However, the evidence shows that standardization is not extensively used in the textbook industry. This is because textbooks, in general, are more complicated to design than most other types of books, due to their subject content.

Most publishers reported using several suppliers rather than being dependent on a few. This would be plain, good business sense creating a competitive atmosphere thereby giving the publisher more flexibility. There are suppliers who provide complete manufacturing services at an economical package cost. Many times this would be the best way for a publisher to have a book manufactured rather than jobbing the work out piece-meal to several suppliers. It is important for the publisher to know his supplier market to get the best service and cost available to him.

Communication, both within house and with outside suppliers was considered a significant problem in the surveys. The average for the two surveys was 90.5 percent designating communication a problem area. This was substantiated in the interviews where production managers discussed the importance of in-house meetings. Most managers believed that having their instructions followed by suppliers was the most crucial aspect of communication. The production manager should let the supplier know what is expected of him beside the work specifications. This could mean a phone call if anything

should arise that could cause a delay or something that would necessitate an increase in the cost of a job.

Keeping records on work in progress was a universal practice among all publishers surveyed. The importance of keeping thorough, accurate records cannot be over-stated. Records, if well maintained, are an effective, protective measure for the production manager in controlling the numerous details involved in producing textbooks. It was not surprising therefore to find 100 percent of the respondents reporting this practice.

The results of the research readily show that postponements of the publication date are common occurrences and are widespread throughout the textbook publishing industry. Some postponements resulted in missed adoptions and lost revenues to the publisher. The purpose of the hypothesis was to determine if most of the delays were traceable to outside vendors and suppliers. It would be appropriate at this point to restate the hypothesis since its validity will now be determined:

Textbook publishers often cannot meet the originally set publication date due to the unreliability of their suppliers.

Again, the basic criterion of reliability that is being tested in the hypothesis is the suppliers ability to deliver on-time work.

Based on the evidence of the surveys it appears that, in general, if a publisher is unable to meet publication



dates it probably is not because his suppliers are coming in late with the work. Although this could be the case, a postponement is much more likely to be the result of a delay in some other area of book making. To substantiate this the BMI Survey hints that most delays occur in the area of editorial - two and a half times more likely than production. Investigating this in detail, the Pubmart Survey reveals those areas usually comprising suppliers - Composition, Printing and Binding - were the least likely to cause a delay. All three areas combined totaled approximately ten percent of all delays. The area comprising Vendors - Ordering Materials - accounted for one percent. The two areas that could be delegated to Free-lancers - Design and Art - together totaled approximately fifteen percent. Standing out clearly above all the other categories is the Author, accounting for a substantial twenty percent of all delays. Editorial, which works closely with the author, accounted for approximately seventeen percent of the delays. The personal interviews further substantiates this with the general consensus expressing overall satisfaction with their suppliers' ability to deliver on-time work.

During an interview with a large textbook publishing house, before the surveys were conducted, the production manager said as a rule ninety percent of all delays occurred within the publishing house and ten percent with outside manufacturers. The results of the Pubmart Survey would endorse this rule as being generally applicable to the textbook publishing industry.

At the beginning of this paper the concept of reliability was defined according to the dictionary. In this definition the quality of integrity was implied as an element of reliability. The hypothesis tested for only one aspect of reliability - viz., the ability to meet deadlines. The surveys provided an objective investigation into this area. The interviews served as a subjective investigation. What the surveys failed to reveal the interviews brought out - that it was this implied definition of reliability that was the critical factor! This was brought out by production managers when asked to cite examples of what they considered an infraction of reliability. Invariably, these people related incidents and examples that amounted to breaches of integrity as grounds for dropping a salesman or supplier.

Thus, the hypothesis was proven false, however, the findings revealed a deeper aspect of the role of reliability in the publisher/supplier relationship. It is not within the scope of this thesis to examine the importance of business ethics. Suffice to point out here that this area proves to be the foundation of the publisher/supplier relationship.

The conclusion of this thesis supports a point mentioned under the Objectives of the Study - the idea behind the study is that the quality of reliability may even take precedence over the technological aspects of book making. If a publisher discontinues using a supplier because he is undependable or untrustworthy, even though he possesses the latest and best equipment available, then indeed the quality of reliability, in all its definitions, is more important than technological capability.

Given the situation where a publisher has several suppliers from which to choose from and assuming that all these suppliers are generally equal in technological capability and budget, then the main basis of choice invariably becomes one of reliability. The truth of this statement was unanimously substantiated in interviews and informal talks with representatives of publishing houses.

### Tips For The Small Publisher

One of the strongest points this study has brought to light is that a large publisher may have an edge over a small publisher in scheduling his work with suppliers. Although this may not be true in an individual case it does constitute the general consensus of the respondents. One of the workshop sessions at Pubmart dealt exclusively with this situation. The synopsis of the session read:

"Small publishers are growing in number despite special problems their larger brethren do not have. This panel from the small publisher field will discuss how they compete for authors, fit their production into the industry's manufacturing patterns, find the distributors who will get their books into the stores, and use other techniques to tell readers what they have to sell."

The following suggestions are for the small publisher who would like to improve or develop clout with suppliers. Naturally, these suggestions are general and therefore may not be applicable in all cases. They are all based on the experiences of production managers from textbook publishing houses and are basically common sense suggestions.

#### Developing Clout

- offer a generous share of work to a relatively small supplier - this way you may become his biggest customer
- prompt payment of bills - is one of the best indications of your integrity and is appreciated by the supplier
- keep your own crises to a minimum

Improving Efficiency

- standardize trim sizes wherever feasible
- standardize materials wherever feasible
- give early input to editorial and design
- have your specifications in to the supplier as early as possible
- order your materials as early as possible
- have your book jackets ready well before the bound book date
- look for ways to use color economically and strategically in a textbook
- schedule gang press runs wherever possible
- know your supplier market
  - get several estimates
  - know each supplier's production capability
  - use dependable suppliers you can trust
  - maintain good communication with your suppliers through periodic meetings to let them know what is expected of them

LIST OF REFERENCES

1. Altbach, Philip G. and McVey, Sheila.  
Perspectives On Publishing. Lexington, Mass.:  
D. C. Heath and Company, 1976.
2. A Manual of Style. Chicago: The University of  
Chicago Press, 1969.
3. American Book Trade Directory. New York:  
R. R. Bowker Co., 1975.
4. Grannis, B. Chandler. What Happens in Book Publishing.  
New York: Columbia University Press, 1967.
5. Lee, Marshall. Book Making. New York: Oxford  
University Press, 1966.
6. Literary Market Place. New York: R. R. Bowker Co, 1977.
7. Mawby, Geoffrey D., Elements of Book Production. New York:  
University, 1966.
8. Ostle, Bernard. Statistics To Research. Iowa: The  
Iowa State University Press, 1963.
9. Oppenheim, A. N., Questionnaire Design And Measurement.  
New York: Basic Books Inc., 1966.
10. Printing and Publishing. U. S. Department of Commerce,  
Census Bureau: Washington, D. C., 1972.
11. Turabian, Kate L. A Manual For Writers. Chicago:  
The University of Chicago Press, 1973.

## APPENDICES

APPENDIX A

## Roster - BMI BOOK MANUFACTURING SEMINAR FOR PUBLISHERS

APRIL 3-5, 1978

KAREN BENDELSTEIN Production Assistant	RANDOM HOUSE	210 E. 50th Street New York, NY 10022
DAVID BONJOUR Production Manager - Mail Order	GROLIER, INC.	575 Lexington Ave. New York, NY 10022
BETTY CAHILL	MARQUIS WHO'S WHO, INC.	200 E. Ohio St. Chicago, IL 60611
ROBERT J. CLOUTIER Director Central Book Manufacturing	SCHOLASTIC MAGAZINES INC.	50 West 44th St. New York, NY 10036
FREDERICK M. DECKER Buyer	SCIENCE RESEARCH ASSOCIATES	259 E. Erie Street Chicago, IL 60611
ROBERT H. DELANO Production Coordinator	D. C. HEATH & CO.	125 Spring Street Lexington, MA 02173
JOHN F. FLANAGAN Vice President	GOODHEART-WILICOX	123 West Taft Drive S. Holland, IL 60473
EUGENE R. FRANK Asst. Director of Publications	LAIDLAW BROTHERS DIVISION OF DOUBLEDAY & COMPANY, INC.	Thatcher & Madison River Forest, IL 60300
SYLVIA GLASSER	OTTENHEIMER PUBLISHERS, INC.	1632 Reisterstown Rd. Baltimore, MD 21208
DEBORAH GRASON Production Dept.	RODALE PRESS, INC.	33 East Minor Street Emmaus, PA 18049
JOHN GRUCELSKI Asst. Production Mgr.	UNIVERSITY OF WISCONSIN PRESS	P. O. BOX 1379 Madison, WI 53701
MARIANNE JANKOWSKI	UNIVERSITY OF CHICAGO PRESS	58S. Ellis Ave. Chicago, IL 60608
CATHERINE LEONARD Book Manufacturing Buyer	PRENTICE HALL, INC.	Englewood Cliffs, NJ 07632



SHERRI LEVINE	SCOTT, FORESMAN & COMPANY	1900 E. Lake Ave. Glenview, IL 60025
MARY MC LENAHA Production Assistant	EDEN MEDICAL RESEARCH, INC.	120 N. Main Street St. Albans, VT 05478
RICHARD L. MOORE Production Asst.	CHILTON BOOK CO.	201 King of Prussia Rd. Radnor, PA 19089
CLIFTON NORRIS Director, Manager	LITTON EDUCATIONAL PUBLISHING, INC.	135 W. 50th Street New York, NY 10019
STUART PATERSON Designer	OPEN COURT PUBLISHING CO.	1039 Eighth Street LaSalle, IL 61301
ECKART SCHEFFLER General Manager	WALTER DE GRUYTER, INC.	3 Westchester Plaza Elmsford, NY 10523
HAROLD E. SMITH, JR. ELHI Production Mgr.	CHARLES E. MERRILL PUBLISHING CO.	1300 Alum Creek Drive Columbus, OH 43113
JOYCE TARGOVE Production Asst.	VIKING PENQUIN, INC.	625 Madison Avenue New York, NY 10022
LAURA TORRECILLA Production Asst.	CROWN PUBLISHERS	One Park Avenue New York, NY 10016
GERRI TREACY Asst. to Production Manager	ROCKEFELLER UNIVER- SITY PRESS	1230 York Avenue New York, NY 10021
GREGORY ZORTHIAN Production Operations Manager	TIME-LIFE BOOKS	777 Duke Street Alexandria, VA 22314

PILOT SURVEY QUESTIONNAIRE

## DIRECTIONS:

Please place a check in the box after each statement which best indicates your attitude about that statement. If you are unable to respond, leave it blank, but please indicate your reason for no response in the space provided at the end of the questionnaire.

DEFINITIONS: By production I'm including all phases of work on the book including editorial, design, illustration etc.

SMALL PUBLISHER - less than 100 titles

LARGE - 101 or greater.

	Strongly agree	Generally agree	Mildly agree	Mildly Disagree	Generally Disagree	Strongly Disagree
1. A larger book publisher is better able to meet production schedules than a smaller publisher.						
2. A larger publisher has an advantage over the smaller publisher when it comes to contracting work with the manufacturer. (In terms of competition for equipment availability.)						
3. Human communication is a problem in production:						
a) communication within the publishing house						
b) communication between the production department and the manufacturer.						
4. Production delays in book publishing are of major concern to the publisher (in relation to all the problems facing the publishing industry i.e., marketing, finance, etc.)						
5. A research study pinpointing common causes for production delays would be of interest to your company.						
6. What areas of production could you identify as causing the most delays? (Please check appropriate area and after it identify the specific problem very briefly. Use a scale from 1 to 5 with 5 representing the greatest frequency of problem and 1 the least frequency). EDITORIAL _____ PRODUCTION _____ DESIGN _____						

Use this area to indicate specifically what the problem is. For ex: if author's alterations is a common delay problem indicate this under EDITORIAL

7. Do you feel meeting production schedules is more critical with Textbook Publishers than with other kinds of publishing? If yes, why?

Yes \_\_\_\_\_ No \_\_\_\_\_

Thank you for your kind consideration. Please use the back for further comments.

APPENDIX CSAMPLE OF PUBMART QUESTIONNAIRE

EFFICIENCY: Defined as the ability to produce on time completion of work with as smooth and economical an operation as possible.

Please place a check in the box after each statement which will indicate your agreement or disagreement.

Please check the appropriate areas indicating the type of publishing your company does:

ELHI \_\_\_ COLLEGE \_\_\_ REFERENCE \_\_\_ OTHER \_\_\_

How many titles did you publish in 1977?

1-29 \_\_\_ 30-100 \_\_\_ 101-150 \_\_\_ 151 or more \_\_\_

	AGREE	DIS- AGREE
1/ Meeting the publication date is a prime goal.		
2/ Consistently meeting publication dates can be considered to be one criteria of your company's reliability.		
3/ By using standardized operating and manufacturing procedures the overall efficiency of getting the text-book completed on time would be improved.		
4/ The use of standardized materials and formats would increase efficiency. (Binding materials, trim allowances, etc.)		
5/ Generally speaking, publishers who treat every book differently in terms of design and production would necessarily have to allow for longer schedules.		
6/ In general, larger publishers usually have longer runs than smaller publishers. (Number of copies produced).		
7/ A larger publisher generally has an edge over the smaller publisher in regards to competing for production time with the manufacturer.		
8/ Delays are sometimes caused by the unavailability of the manufacturer's facilities.		
9/ Human communication is a significant problem contributing to inefficiency.		
10/ A research study pinpointing common causes for production delays would be of interest to your company.		

Please answer the following questions to the best of your ability and as briefly as possible. Thank you.

11/ To the best of your knowledge what percentage of your textbooks within the last year had to have their publication date postponed? \_\_\_\_\_ %.

12/ Do you generally use more than one manufacturer for production?

Yes \_\_\_\_\_ No \_\_\_\_\_

If yes, how many? \_\_\_\_\_ (approx.)

13/ Does meeting NASTA specifications ever present a problem?

Yes \_\_\_\_\_ No \_\_\_\_\_

If yes, briefly, what are they?

---



---

14/ Do you own or rent any of the following production facilities? (In House)

(please check the ones  
you do.)

Typesetting facilities	_____
Camera facilities	_____
Platemaking facilities	_____
Press facilities	_____
Binding facilities	_____

15/ Does your company have its own:

(may be one or more people  
as long as they are  
employees.)

Editorial Dept.	_____
Art Dept.	_____
Design Dept.	_____
Production Dept.	_____

16/ Approximately what percentage of your work is given out to freelance:

Artists	_____ %
Designers	_____ %
Compositors	_____ %
Others	_____ %

17/ Do you keep charts or files on the progress of each book in development?

Yes \_\_\_\_\_ No \_\_\_\_\_

18/ Are you familiar with the "managed textbook" concept?

(Books written and published by the publisher) Yes \_\_\_\_\_ No \_\_\_\_\_

If yes, what percentage of textbooks in the last year were managed texts?  
\_\_\_\_\_ %

19/ If you haven't ever done a managed text would you consider doing one  
in the future?

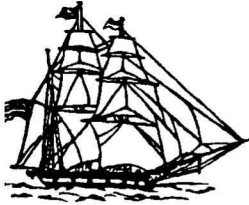
Yes \_\_\_\_\_ No \_\_\_\_\_

20/ Please identify those areas that you feel are responsible for causing the  
most delays by putting an X next to the ones listed below. If you feel  
an area only contributes minor or insignificant delays, leave it blank.

Planning the book	_____
Designing the book	_____
Art/Illustration	_____
Editorial	_____
Author	_____
Composition	_____
Checking Proofs	_____
Ordering Materials	_____
On time delivery of Materials	_____
Obtaining permissions	_____
Presswork	_____
Binding	_____

---

I wish to thank all those who took the time to fill in this questionnaire.



**JOHN P. DESSAUER, Inc.**

**P.O. Box 2114 • Darien, Connecticut 06820 • 203-655-0888**

June 19, 1978

Mr. Steve Brenner  
515 W. Chelton Avenue  
Philadelphia, Pennsylvania 19144

Dear Mr. Brenner:

This is in response to your letter of June 14. So long as a publisher employs bona-fide, recognized book manufacturers, honesty would probably not be a problem. Technical competence, promptness, and reasonable cost would be far more important.

"Reliability" is one of those terms which requires careful definition, and I urge you to circumscribe the word carefully before using it. Your plan for a mail survey appears sound provided you can realize an adequate response, which may be difficult. I wonder whether you would not accomplish more by scheduling half a dozen personal interviews with the production managers of representative publishers, which would enable you to pursue the subject in some depth. An understanding of the complex publisher-manufacturer relationship may be easier to achieve through a few thorough interviews than through a broader though more superficial canvass.

With best wishes,

Very cordially,

John P. Dessauer

JPD: egd